71-1943

PM
New York, N. Y.
Courier-Journal

JUL 25 1943

'This Is the Army': From the *This Is the Army* unit Provisional Task Force, Army Service Forces, comes this advance photo of two of the stars of the Warner Bros. film version of Irving Berlin's soldier-boy hit which opens Wednesday night at the Hollywood. They are Sergeant Joe Louis and Lt. Ronald Reagan. In the background is Sgt. Claude Turner.

JUL 25 1943

Courier

"STORMY WEATHER" WON'T FACE MAJOR CHANGES, STUDIO SAYS COURIER INFORMATION "WRONG"

HOLLYWOOD, Calif., April 8—According to word just released by representatives of 20th Century-Fox, "Stormy Weather," the stormy petrel musical of filmdom, will not be re-made, except for some minor changes which are always made in major productions of this type.

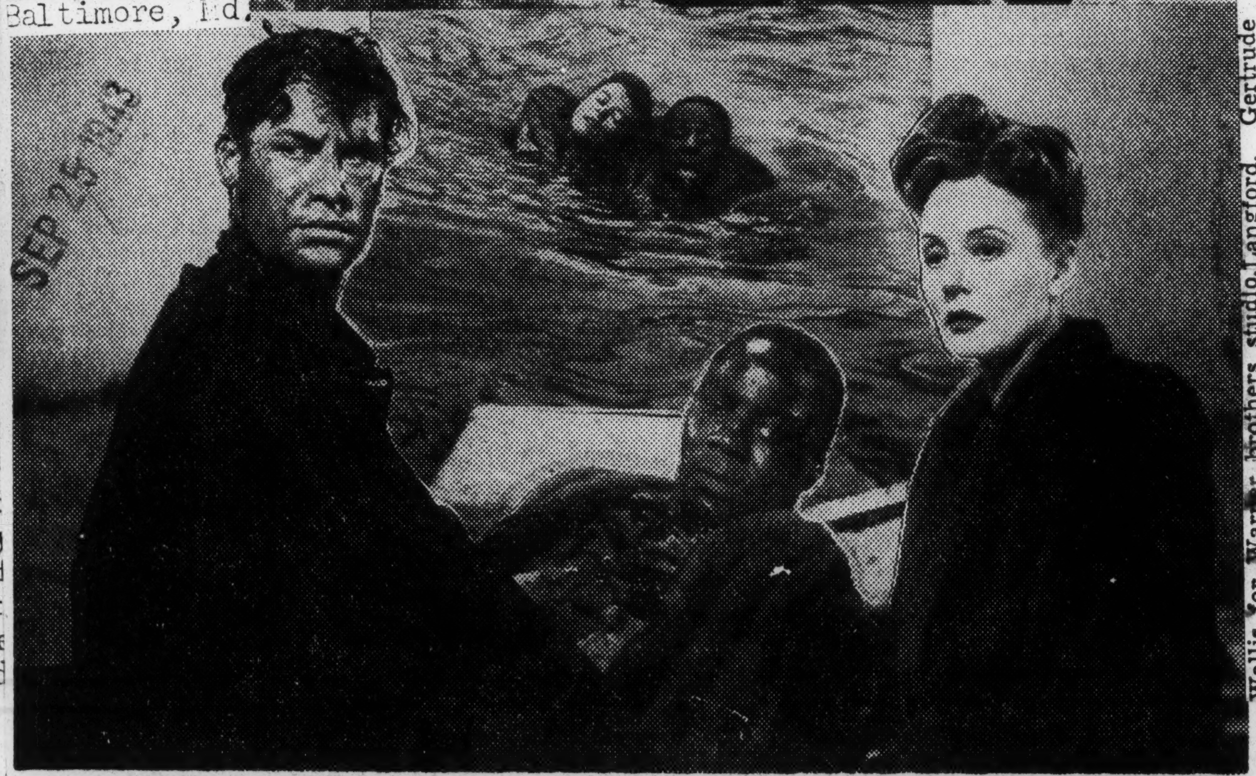
This statement is in direct refutation of an article appearing weeks ago in The Pittsburgh Courier and other leading newspapers. At the time the story was published, we were led to believe the source of the information was authentic. Since that time, however, studio officials say they have not and never did intend to make any major changes in the picture. They also deny the implication that a studio executive admitted it was a mistake to cast Bill Robinson as the romantic lead for Lena Horne. To substantiate this statement, they insist that the picture does not stress the romantic angle and that both Miss Horne and Mr. Robinson are cast perfectly for their roles.

APR 17 1943

Democracy at Work in a Disaster

Afro-American
Baltimore, Md.

SEP 25 1943



The cast of 20th Century-Fox's "Lifeboat," seen at top, include Walter Slezak, Mary Anderson, Hume Cronyn, Alabama-born Tallulah Bankhead, John Hodiak, Henry Hull, Heather Angel, William Bendix, and Canada Lee, cast as the flute-playing steward. In the thrilling scene, center, Lee is shown making a heroic rescue of Miss Angel after their ship had been torpedoed by an Axis submarine. Bottom, Hodiak, Lee, and Miss Bankhead in one of the most stirring scenes of the film, now in production.

SEP 25 1943

'This Is The Army' Is Gay And Entertaining; Joe Louis Shines

Defender Chicago, Illinois

By LAWRENCE F. LaMAR

HOLLYWOOD, Calif.—"This Is The Army," Irving Berlin's great army show blossomed into pictures via technicolor celluloids was previewed last Wednesday afternoon before a select group of Hollywood critics and army personnel at Warner brothers Beverly Hills theatre. The screen show produced by Hal Wallis for Warner brothers studio, proved to be epochal among the current batch of films on the current war designed to raise public and military morale, in that it was genuine entertainment turned out with fine eclat.

AUG 7 1943

Warner brothers in bringing this soldier show to the cinema, handled a difficult job well, and without profit. The services of producer Hal Wallis, director Micheal Curtiz, singers Kate Smith, Frances Langford, Gertrude Niesen and scores of other civilian performers were given gratis. Harry Warner, while not persisting in any of his employees working gratis, in an inter-office communication to various department heads insisted that none but the barest necessities be included in cost. The studio head made it clear that he wanted nothing listed as "incidentals," adding that every expense be itemized in order that the Army Emergency Relief get every possible penny out of the effort.

The thousands, or millions who saw "This Is The Army," on the stage when it appeared at leading theatres throughout the nation, will be seeing the same show embellished a thousand fold with additional civilian talent, greater scenic dimensions, and a touch of romance with the addition of live feminity and thousands of gripping and tense scenes grafted expertly into the story that started out as mere routine entertainment or morale building operations.

use 1

71

Sgt. Joe Louis is definitely in the picture as is the other sepia players seen in the stage version of T.I.T.A. The heavyweight champion's appearance in the picture, is not however, germain to the story. He appears in a sequence to good stead beating out rhythm on a punching bag.

Another complimentary shot of the champion shows him being paged from a boxing ring show to report for duty with the army show. The sepia talent appearing in a special scene really go to town with their specialty which is dancing without a song.

Defender
Chicago, Ill.

Pittsburgh, Pa. Courier

Plays Role Of Lucifer Jr. In MGM's 'Cabin'

HOLLYWOOD, May 27—Jumping (or falling) from the role of De Lawd in "The Green Pastures," to that of Lucifer Jr., Satan's emissary in "Cabin in the Sky," is a feat that might challenge most actors. It did not intimidate Rex Ingram, however, as he played both parts well and says each taught him something.

"As I play Lucifer in the new MGM picture," he explained, "he is a light, not very serious devil. That makes him even more sinister, because Little Joe, whose soul he is trying to snatch from the General, who represents Heaven, finds it hard to resist light sinning."

BASED ON BROADWAY HIT

The new screen is based on the former Broadway hit and includes in its star-studded cast, Ethel Waters, Eddie "Rochester" Anderson, Lena Horne, Louis Armstrong, Kenneth Spencer, Oscar Polk and others. The music of John Latouche and Vernon Duke is again presented, with additional numbers by E. Y. Harburg and Harold Arlen. Vincente Minnelli directed. Duke Ellington and his orchestra and the Hall Johnson choir supplement the cast.

In the stage presentation, Mr. Ingram and Miss Waters appeared in the parts they play in the film—Miss Waters as Petunia, Mr. Ingram as Lucifer.

HAD TO FORGET STAGE VERSION

"I found that I had to forget practically everything I did on the stage," Ingram said, "for the screen role is built up into a bigger part than it was in the theatre. The film character is almost new. The picture technique is much different from that of the stage; everything is done on a vaster scale."

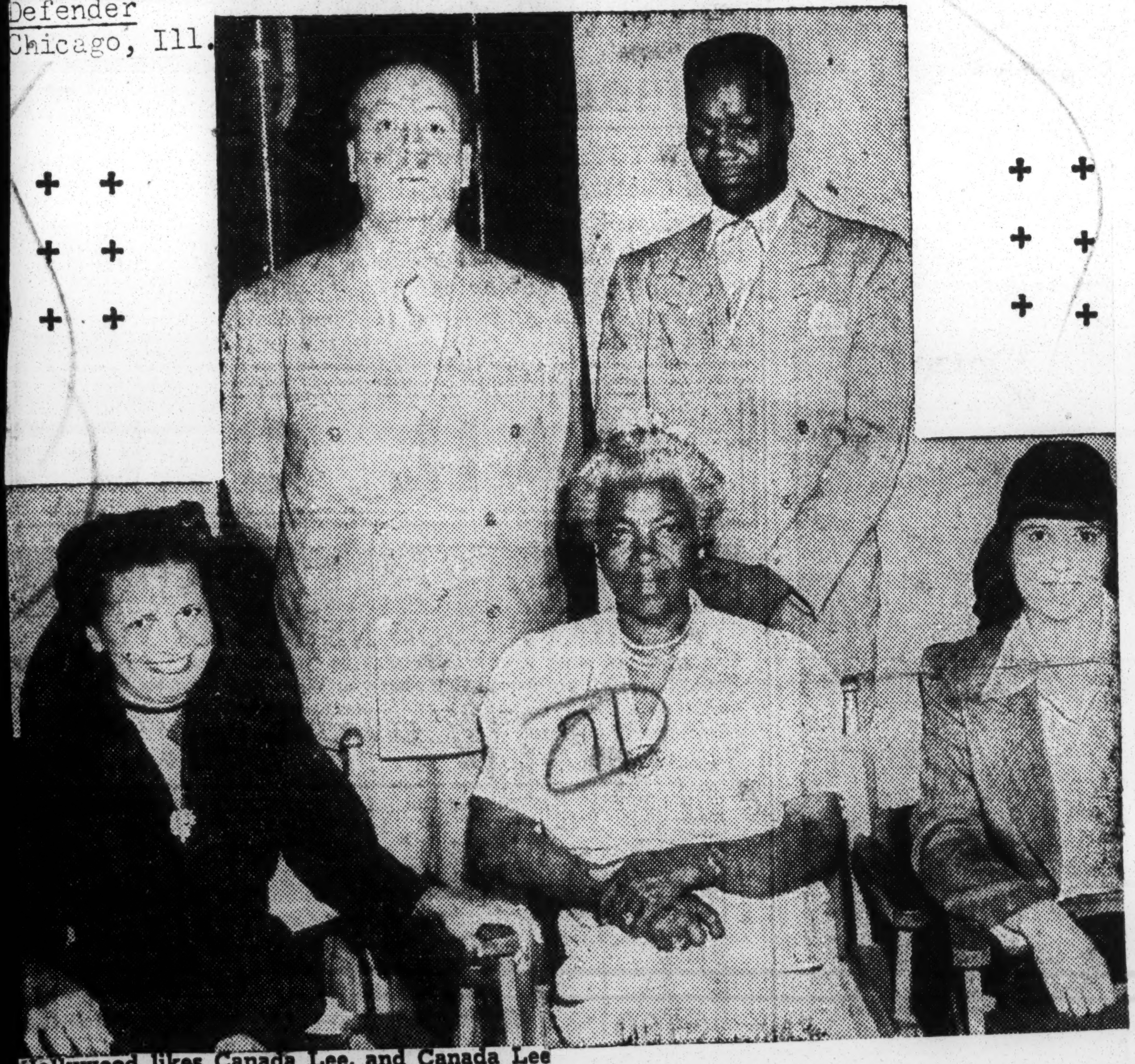
He played "De Lawd" in the film version of "Green Pastures" in 1938. Comparing this part with his current role in "Cabin in the Sky," he says, "I was offered a unique opportunity to get away from playing the Lawd when 'Cabin in the Sky' changed me into the devil. Although the earlier part filled me with a feeling of reverence, it brought responsibilities as well. For this reason I tried to keep constantly and closely associated with the finer things. I did a great deal of reading of the Bible to inform myself on how God would act were he on this earth and I really punished myself by not going out and by giving up worldly activities.

NO EASK TASK

"This influence was so strong that it took me a year to get myself together for the role of Lucifer. Because of my part in 'Green Pastures' my people expected a great deal from me. They would say, in all seriousness, 'Now, watch yourself, Lawd!' That warning dogged me for years."

In speaking of "Cabin in the Sky," Ingram says: "It is more grown-up drama than 'Green Pastures' I think. For one thing, it brings out the power of prayer. Basically, it is a tale of a wayward soul kept on the straight and narrow path by the prayers of his wife. But the treatment is decidedly in the Negro vein of happiness. While good triumphs over bad, there's a lot of fun in the doing of it."

MOTHER VISITS FAMOUS SON



Hollywood likes Canada Lee, and Canada Lee likes Hollywood. The noted young Negro actor from Broadway, who is making his film debut in Alfred Hitchcock's "Lifeboat" at Twentieth Century-Fox, wanted his mother, Mrs. Lydia Canegata, to see California, too. She arrived last week for a visit, which started with a trip to the movie set, where she was photographed with her son, Director Hitchcock and two friends. Left to right: Mrs. Bessie Buchanan, wife of the manager of New York's Savoy ballroom; Director Alfred Hitchcock, Mrs. Lydia Canegata, Canada Lee and Gladys Lewis.

Afro-American
Baltimore, Maryland

Trend Toward Racial Equity Seen in New Films, Says Critic

NEW YORK—(ANP)—Bosley Crowther, movie critic for the New York Times, recently wrote concerning the apparent trend toward racial equity in some recent films.

Crowther said that this sudden realization of racial equity has run through Hollywood mainly because attention has been directed by influential persons and groups.

He called attention to the fact that many people have become indignant, distressed and even outraged, over the treatment colored generally receive in films.

"With good and sufficient reason," he said, "these persons have stoutly maintained that the usual Hollywood constitutes a grave social abuse and that the tolerance of the color line in pictures is one of the bulwarks of that cruel stigma today."

Lauds Recent Films

In comment on several pictures in which colored actors participate, he spoke of the Warner Bros.' "Cacablanca," in which Dooley Wilson played, as a remarkable break from the traditional ranking of black and white on separate social planes.

film." Crowther called the "respectable conception of a black man, played by Leigh Whipper, in "The Ox-Bow Incident," one of the many distinctions of that

Speaking of the studio's frank presentation of Ernest Anderson in "In This Our Life," he described it as "one of the few genuine features of an otherwise trashy "grimly realistic " film. Kenneth Spencer, in the new war film, "Bataan," is characterized as "a fine, dignified notation of the share of colored in the war."

Carter Makes Him Blush

Concerning the submarine picture, "Crash Dive," in which Ben Carter has a role, the critic stated, "We blush to mention the clumsy and patronizing way that 20th Century-Fox dragged in a grinning Jazzbo."

He saw no reason for "laboring an anti-racial point (as some have done)" in connection with such a "charming and melodious all-colored musical fantasy" as the picture, "Cabin in the Sky." He said the picture is "no more pretentious of reality than was 'The Green Pastures,' that it is far from belittling colored but that it treats them with affectionate respect."

Lena Horne Packing Bags For Trip East

Chicago, Ill. Defender

HOLLYWOOD. — (ANP) — Blase New Yorkers are eagerly awaiting the impending arrival of pulchritudinous Lena Horne, sparkling singing star of the stage and screen, to fill engagements on Broadway. Miss Horne, who is under a seven-year contract with the Metro-Goldwyn-Mayer studios, has been granted a leave of absence to do the "White Way" stint.

The latest vehicle to star the sensational newcomer to the screen is the elaborate musical produced by Joe Pasternack, "Two Sisters and a Sailor." Miss Horne shares equal honors with the other players, June Allyson and Gloria DeHaven, and according to Pasternak, adequate opportunity will be presented for her to display her various talents.

Of the specialty songs written for Miss Horne by Johnny Green, "The Trembling of a Leaf" is expected to become an immediate hit upon release of the extravaganza.

71 - 1943

I DOOD IT NEW FILM

World-Telegram
New York, N. Y.

NOV 8 1943

I Dood It, a musical film, tells the story of an airy-headed pants presser who weds a musical comedy star. Eleanor Powell (left) has arranged some new dance numbers for the picture, which opens Wednesday at the Paramount and also marks the 17th anniversary of the theater.

Hazel Scott demonstrates some of her torrid keyboard toying in I Dood It. She is shown here with two members who help her beat out the tunes.

NOV 6 1943

Camera Catches Fetchit as He Checks Out of Chicago Prison

Afro-American
Baltimore, Md.

OCT 30 1943

Used Decoy Letters in Order to Shield Identity

By STAFF CORRESPONDENT

CHICAGO — The mystery surrounding the alleged "stand-in" for Lincoln (Stepin Fetchit) Perry at Chicago's house of correction suddenly lifted Friday morning of last week at 8 o'clock.

Instead of a "brother" or a "double" stepping from the confines of the prison, an AFRO representative photographed the actor as he stepped to the desk of Assistant Warden Pete Killminski to check out.

Dressing in the warden's office after waiting for his valet to come with his clothes, Fetchit donned smoked glasses in an effort to foil the photographer. However, in signing out, he had to take them off and the camera which had been set up on a window ledge with a remote control shutter was clicked.

Used Decoy Letters

Step muttered: "I hope it's good 'cause you ain't gonna get another one," and replaced his glasses. He jumped in momentary recognition when the photographer mentioned that he was a good friend of Winnie Johnson, Step's alleged former wife.

Fetchit allegedly wrote several friends back East from Los Angeles (to the Baltimore AFRO) that a "double" was serving his thirty-day sentence and that he was resting in the California City, to make it appear that he was not really serving the sentence.

An investigation at the Los Angeles address of his foster-mother, a Mrs. Coffee, from a reliable source revealed that he had not been there in the past several weeks, which was substantiated by neighbors. His New York booker, Joe Glaser, also stated that he had received letters from Fetchit from the prison.

Supt. Edward J. Denemark of the house of correction advised the AFRO last week that finger prints "verified that one incarcerated is same individual known as Stepin Fetchit.

First Colored Showing At Lincoln In D. C.

Norfolk, Virginia
Journal and Guide

AUG 1943

Receipts Of Aug. 19th Premier Go To Army Relief

WASHINGTON, D. C. — The world's colored movie premier of the Irving Berlin film which starred Joe Louis, "This is the Army," is scheduled for the Lincoln Theatre, a Lichtman house here, on Thursday night, August 19, it was announced here this week by a Lichtman official.

In addition to the single showing of the film, the Lichtman officials have arranged an extensive stage tableau, using talent from nearby Fort Belvoir. This tableau will include a band, some drill units and other soldier specialties which will precede the showing of the film.

In the film version of "This is the Army," which was formerly a successful stage play, Joe Louis has a starring role. He repeats his significant "We're on God's Side" statement, made before one of his New York fights, and also beats out the rythm for a brilliant cabaret dance scene with his fists on the punching bag.

The film contains many tuneful Army songs and some of the best soldier vaudeville acts ever assembled.

All proceeds of the showing will go for Army relief. All tickets are being sold, with those for the press being [illegible] the theatre management.

The management has also purchased a block of tickets which will be distributed free to injured service men in nearby camps. All others who see the show will pay the special premier, benefit admissions, which are: loges, $5.50; orchestra and boxes $2.20; and balcony $1.10.

Camera Explodes Fetchit Mystery

Afro-American
Baltimore, Md.

Stepin Fetchit, who was sentenced to 30 days in Chicago's house of correction for contributing to the [illegible]linquency of a minor, declared a "double" was doing his time, but [illegible] release on Friday, the one and only Lincoln Perry (above) stepped to the [illegible] of Assistant Warden Pete Kielminski (back to the camera) for his release papers.

HOLLYWOOD INVADING HARLEM COFFEE HOUR

Courier
Pittsburgh, Pa.

NEW YORK, Aug. 19 — Movie stars reigned supreme at the Coffee Hour this past Sunday when Hollywood celebrities invaded the Harlem Defense center. The news spread so fast that the streets as well as the entire building were jammed in less than half an hour.

Ralph Bellamy, well known actor, was master of ceremonies. Carol Landis, one of Hollywood's most beautiful [illegible], stole her way into the boys' hearts with her singing and charming stories about her recent trip to Africa; Benny Goodman and his swing quartet nearly broke up the show with a fifteen-minute jam session; Patricia Ryan, famous torch singer, was equally well received with her blues songs.

LEADS SONGFEST

Feature attraction on the program was Lucy Monroe (the Star Spangled Banner Girl) who led the group in a rip-roaring community sing. After which James Sauter of the American Theatre Wing, presented three pizes of $25, $15 and $10 to the three servicemen winning the most applause from impromptu solos. The prize winners were Gunner's Mate Isaac Dugas, Sgt. Alphonso Miller and STM 2/c James Pritchard.

A strong supporting cast of artists included Constance Berkesteiner-W[illegible], concert soprano; William Woolfolk of "[illegible]gy and Bess," Emma Floyd, swing pianist and Robert Murry, concert baritone.

The stars appeared through the courtesy of James Sauter, executive director of Theatrical War Activities from the American Theatre Wing and Lloyd Pinkney of the same office, who was responsible for securing the artists.

Record Of Film Firms Analyzed

Journal and Guide
Norfolk, Virginia

Writer Finds Some Made Real Effort; Others Defaulted

By PHIL CARTER

HOLLYWOOD Cal. — For the record, it is opportune to review the offerings of the various studios since the famous "forgiveness" luncheon rendered Walter White and Wendell Willkie during the summer o[illegible]2 when the Motion Picture Industry promised to a[illegible]rd the Negro greater dignity in his portrayal on the screen.

From the point of view of story material, which is the basic consideration, MGM weighed in with its commendable "Bataan," in which Kenneth Spencer played a heroic Negro soldier who gave his life on that blood stained peninsula. However, the same studio did "Cabin in the Sky," whose ideology was certainly as bad or worse than the worst film examples of Uncle Tomism which have shackeled us for twenty years on the screen.

Warner Brothers, whose most shameful black mark in this regard, "The Green Pastures," is now ruled out by the statute of limitations, had, prior to the [illegible]CP prexy splurge, [illegible] court flat foote[illegible] on our side with their "In This Our Life," continued with the Dooley Wilson role in "Casablanca," and would have clinched its case forever, had the cutting room been more generous in its editing of the Leigh Whipper portrayal of Haile Selassie in "Mission to Moscow."

However, of late the pixies went to work while Jack Warner's head was turned and cast Willie Best, the poor man's Stepin' Fetchit, as a soldier in "Thank Your Lucky Stars," which hardly could be appreciated by recipients of the increasingly popular telegram reading, "The War Department Regrets to Inform You That Your Son——".

NEGATIVE BATTING AVERAGE

Paramount and RKO reported the least activity, although Rochester's zoot suit sequence in the former's "Star Spangled Rhythm," plus the black-face footage in Bing Crosby's "Dixie," gives them a .000 batting average.

Universal treated the subject like it was the measles, with the exception of occasionally using a Negro act.

Monogram offers [illegible]ntan Moreland to the love [illegible]ngry hearts of Negro womanhood, while the best that can be said about Republic is that they use droves of black steed in their horse operas.

. . In my estimation, the best record has been established by Twentieth Century-Fox, with three significant pictures depicting the Negro fairly, and another currently in production.

MAKE UP FOR "TALES"

This is not to forget that lot's "Tales of Manhattan," the picketing of which in Los Angeles caused more movie bigwigs to quake than was imagined. Still, we are not a vindictive people, so the successive release of "Crash Dive," "Ox-Bow Incident," and "Stormy Weather" have gained our approval.

And when the same studio complete and releases "Life Boat," and Steinback-Hitchcock epic which features Canada Lee, they will have won the mythical black "Oscar" going away.

Though technically inferior to Metro's hard hitting, shockingly graphic "Bataan," in furthering the cause of the Negro, the Fox production was more important for one reason alone.

HITS NAVY POLICY

By allowing the Negro submarine mess attendant in "Crash Dive" to be [illegible]chine gun-totin' her[illegible] [illegible]us documentarily flinging the gauntlet [illegible] the Navy's policy of discrimination — the non-acceptance of which had earlier in real life produced Dorie Miller — 20th Century demonstrated a courage not frequently displayed in Hollywood.

There have been two anti-lynch films made in the past year, Columbia's "Talk of the Town," and Fox's "Ox-Bow Incident." Columbia's opus rested its case on a stirring closing speecd by capable Ronald Colman, but "Ox-Bow Incident" developed the viciousness of lynch law step by step, allowed the mob to hang its three suspects (two whites and a Mexican), and then ripped the holiness from their breasts by t[illegible] the audience to its teeth of the innocence of the dead.

Furthermore, the picture was filmed with the use of one of their biggest matinee idols, Henry Fonda, in full knowledge that if would not be a box-office success.

The significance of "Stormy Weather" is the fact that it gave the lie to those in the industry who for years have insisted that the only box-office value of the Negro on the screen was in selling Uncle Tomism. In it Fox put evening gowns and tails on their dancing girls and boys, depicted the Negro's ambition for a modern home and children, respected the chastity of Negro womanhood, and gave major expression to acting talent as shown by Cab Calloway and Florence O'Brien. These are landmarks which now give us an arguing point.

I do not know why Fox has done this. It may be because Darryl Zanuck is a man of his word. It may be because of the political ambitions of Wendell Willkie, who is chairman of the studio's board of directors, and it may be in atonement for the quality of the canned peas, since the Walter White luncheon was held in their commissary.

Hazel Scott Plays 2 Pianos At Same Time In Tropicana

Norfolk, Virginia
Journal and Guide

HOLLYWOOD, Cal.—(ANP) — With stars and other movie highlights crowding in on the sound stage to watch in amazement, Hazel Scott, Hollywood's latest piano sensation, is playing two pianos at once in a sensational sequence in Columbia's "Tropicana."

The number written by one of Hollywood's best composers, is entitled "White Keys and Black Keys." Her marvelous dexterity, in gliding up and down the double keyboard, reveals that she is equal to the test and performs the unusual feat with apparent ease.

Anothe[illegible] rousing number espically written for Miss Scott, which she both sings and plays, is "When The Capons Go Rolling Along." It is a take-off on the marching son of the field artillery, and is the center of a large all-Negro sequence. It depicts the street set of a theatre, with a contingent of colored soldiers marching in followed by a crowd of admiring citizens.

Whipper Again Gets Role of Philosopher

Norfolk, Virginia
Journal and Guide

HOLLYWOOD, Cal. —(ANP)— While being typed as the bugbear of many Hollywood stars, in the case of Leigh Whipper it is an unusual honor that few would object to. This is as a serious [illegible]eep thinking phil[illegible]er on life's affairs such as "Crooks," the old field hand in "Of Mice and Men," which Whipper interpreted both in the stage and screen version.

He has just finished a similar role in "Happyland" at 20th Century-Fox, a drama starring Frances Dee and Don Ameche, directed by Irving Pichel. Whipper's role that of a night watchman at a war plant warehouse, is again the only colored character in the play. Sagely he advises those who confide their troubles in him to "stop worryin' about the war; it's just another war, just like has been going on for centuries, and will always go on in years to co[illegible]."

"The Ox-Bow Incident," re-c[illegible]y released, Whipper played a minister in the early west who prayed for the white victims of a lynch mob. No doubt his most notable characterization was that of Haile Selassie in "Mission to Moscow," made by Warner Bros.

71-1943

ALL IN FUN

Defender
Chicago, Ill.

"It's All In Fun" said Sgt. Ezra Stone to Sgt. Joe Louis before agreeing to the above pose. The scene is snapped from "This Is the Army," a Warner Brothers' pix soon to be released in Chicago and other cities about the country.

ADMITS MISTAKE IN CASTING "BO" AS LENA'S ROMANTIC LEAD ... SCENES IN "STORMY WEATHER" TO BE RE-MADE!

Courier
Pittsburgh Pa.

HOLLYWOOD, Calif., Mar. 25—(Exclusive)—The Pittsburgh Courier has just learned from reliable sources that 20th Century-Fox has decided to remake several scenes of the moving picture, "Stormy Weather."

The decision was arrived at after studio executives reviewed the unfinished film at a private showing, it is said. At least one-third of the picture will be retaken.

No official reasons have been given, but it is said, executives admitted it was a mistake to cast Bill Robinson as the romantic lead for Lena Horne. They also admitted, it is said, that the casting was an oversight and they were concerned with keeping their promise to Wendell Willkie and Walter White . . a promise which developed out of a meeting arranged by Col. Darryl Zanuck.

MAR 27 1943

Stepin Fetchit Bankrupt Debts Total $3,903,387

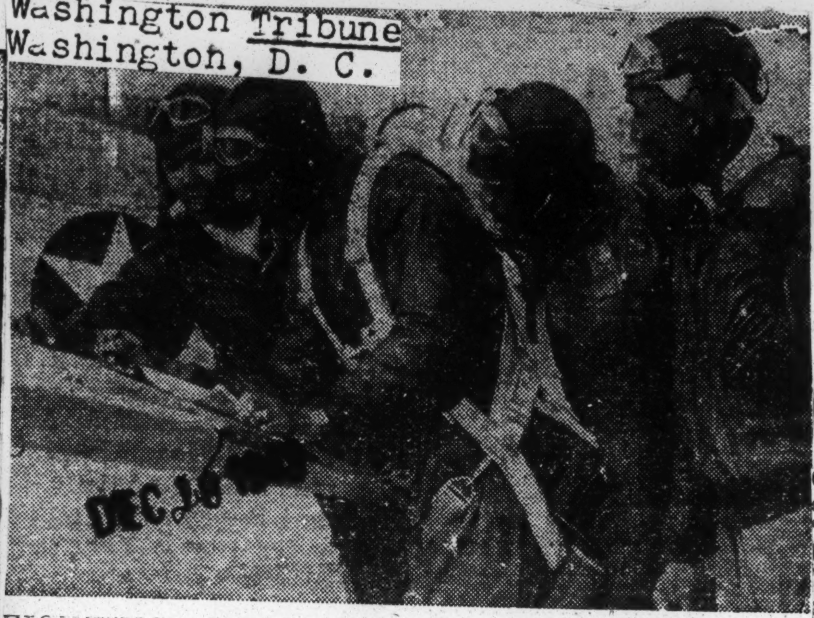
Tribune
Philadelphia, Pa.

CHICAGO, Ill.—Stepin Fetchit, lanky comedian who rated top film billings a decade ago, filed a voluntary petition in bankruptcy last week claiming his assets are $140 against debts totaling $3,903,387.

The slow-talking comedian, whose offstage name is Lincoln Perry, said his debts include $1,000,000 to J. P. Esquirol, a New York attorney who represented him in a paternity suit last year, and $1,000,000 to Joseph Glaser, president of the Music Corporation of America, for releasing him for a contract.

NOV 1943

Washington Tribune
Washington, D. C.



FIGHTING AMERICANS—AT THE DUNBAR, JANUARY 1-5—For the first time in the history of motion pictures, you can see the complete training from the time the civilian enters the Aviation Corps to the finished pilot.

Much has been written about the Negroes in Aviation, and in the picture "Fighting Americans," produced by the Toddy Pictures Company, the audience can now see exactly what goes on in the famous Tuskegee Flying Field.

Very few people are aware of the inner sanctum of the Negro WACS, or even knew there was such an organization. In the "Fighting American," a full-length picture produced by Toddy Pictures Company, you can now see for the first time the actual induction of Negro women in all the phases of Army military training from the recruit to officer personnel.

"Fighting Americans" took six months to produce, and a major portion of the story deals with the WACS as they were actually photographed at their training station in Ft. Devens, Massachusetts.

DEC 28 1943

Aids Screen Director On Production

Argus
St. Louis, Missouri

NEW YORK CITY, Dec. 17—Always a perfectionist in his work, Cab Calloway this week established what is perhaps a precedent for the film industry when he sent Andrew Stone, director-producer of the forthcoming "Sensations of 1944" which Calloway will star in, a recording containing several suggestions for the filming and recording of the sequences in which Cab and his orchestra will appear.

When Cab signed to appear in the movie, the important time element entered into the negotiations. Calloway is booked from six months to a year in advance. Because of his pleasant association with Stone, who directed "Stormy Weather," Cab readily signed for the picture. In rescheduling his bookings, Cab learned that he would arrive in California the day before the picture will roll before the cameras. Cab then sought for some means by which he could transmit his ideas to Stone and his production board. The thought then occurred to Cab that if he made a record of the music interpolated with his ideas and suggestions, he could convey his suggestions to Stone.

$30,000 In Week

Consequently the record was made and air mailed to Hollywood. It was not until he received a telephone call from Stone that Cab learned that he had established a precedent for the movie industry. Stone was elated with Cab's ideas and all will be incorporated in the making of "Sensations of 1944", which will be released by United Artists. Thus, when Calloway and his gang arrive in Hollywood, their portion of the picture will be ready for shooting.

Currently winding up his eastern theatre tour, prior to a well earned vacation for his men and himself, Calloway played his annual date at the Earle Theatre, Philadelphia, last week and at the conclusion of his six-day engagement he was informed by the pleased management that he had lured some $30,000 through the box-office.

DEC 17 1943

Amsterdam Star-News
New York, N. Y.

Anne Brown in Gershwin Pictures

Anne Brown, who played the original Bess in George Gershwin's "Porgy and Bess" began work in Warner Brothers Burbank studios last week for her part in "Rhapsody in Blue" based on Gershwin's life.

Miss Brown, who is interrupting a summer concert to appear in the Gershwin picture will sing "Summertime" as her contribution to the "Porgy and Bess" sequence.

Hazel Scott will also be featured in the film which will be directed by Irving Rapper and will have a large cast of persons prominent in the musical world.

SEP 4 1943

Think Race Riots Hurt Negro Films

JUL 31 1943

Chicago, Ill.
Defender

HOLLYWOOD, Calif.—Loss of millions of hours in manpower in Detroit during the recent race riot will be nothing compared to the loss suffered by the motion picture industry, is the startling information that has come from reliable sources. Since the Detroit terror, the Associated Negro Press representative has been contacting and conversing with acquaintances in the studio offices along "Film Row."

Box office r... when it than race in Hollywood comes to selling possibilities, so many distributors expressed fears that a number of cancellations for all-colored cast, or large colored sequence pictures would follow too many already received. MGM's "Cabin in the Sky" was hailed as a sure money maker for theatres waiting their turns to play it.

Film encouraged by Cabin's success, 20th Century-Fox's "Stormy Weather" was being eagerly awaited. But this feeling [...] change there is fear th[...] will affect others on the market as well as several in production. Among those currently shooting are "Broadway Rhythm," with Rochester, Lena Horne, and Hazel Scott at MGM also "America" and 'Meet the People." Universal, with Count Basie's band, Ben Carter's singers and a large Negro cast may also feel the depressing affects of the racial outbreak aftermath.

"The Negro life In Birmingham" Radio Program Coming

Weekly Review
Birmingham, Ala.

The Weekly Review, will soon present a weekly radio program over one of the local stations entitled 'The Negro Life In Birmingham.' This program will be non-advertising, purely promotion of Negro growth and development. Watch these columns for station, time and fuller outline.

The thousands who have requested the return of this type of Negro program under the di-

NOV 27 1943

...rection of the Weekly Review staff will again hear the voice which was at one time presented daily at five o'clock by Mr. Lipsitz. But, in as much as the coming program will be non-advertising it will have no commercial flavoring.

Washington Tribune
Washington, D. C.

Cab Calloway to Star In New Film "Sensations of '44"

NEW YORK—Since the release of "Stormy Weather," which co-starred Cab Calloway with Lena Horne and Bill Robinson, several of the major studios have been bidding for the film services of Cab Calloway and his orchestra. During the making of "Stormy Weather," Director Andrew Stone was so impressed with Calloway's talents and ability, he advised the band leader that if and when he directed another musical, Cab would have a prominent role in the picture.

Shortly after, Stone announced that he was forming the Andrew Stone Production Company, with a United Artists release. As soon as his production plans included a musical, Stone telephoned Calloway from Hollywood and offered him a starring role in "Sensations of 1944." The musical will begin rolling sometime in February and Cab and his musical crew will head westward directly from the Panther Room of the Sherman Hotel where Cab begins a five weeks' engagement on New Year's Eve.

Bystander
Des Moines, Iowa

MUSICAL ARRANGER GETS CONTRACT AT MGM STUDIO

DEC 9 - 1943

Hollywood (ANP)—Marking another step for Negroes in motion pictures, Calvin Jackson, 24 years old pianist and musical arranger, was signed up last week to serve as assistant to George Stoll, musical director at MGM studio.

The young arranger is a graduate of the Julliard Graduate School of Music, New York. He also studied philosophy and history of education at New York university.

NOV 20 1943

REX INGRAM AS TAMBUI, the Sudanese soldier, subdues J. Carrol Naish as Guiseppe, the Italian prisoner, in a scene from the picture "Sahara," which opened the Capitol theatre last week-end.

Bogart and Ingram Hit Jack Pot In Korda's "Sahara" at Capitol

People's Voice
New York, N. Y.

Sahara, Columbia's new two-fisted desert warfare picture, starring Humphrey Bogart and featuring prominently, Rex Ingram, opened at the *Capitol* theatre to the tune of rave notices from the daily press, last Thursday. Zoltan Korda, who collaborated on the script of this African desert war incident, has given this epic film a sympathetic, plausible direction. It is not generally known that Korda lived for a number of years in Africa and has a thorough understanding of the country and its people, which is why, for instance, even the sands of the desert are woven almost character-like into the story.

The all-male cast is slowly gathered by three American soldiers in an M-3 tanks seeking to join with the main body of the army. They picked up a small British detachment, a fighting Frenchman, a Sudanese with an Italian prisoner and a German flyer whom they shot out of the sky.

From this point on, the desert sands are as much a menace to this strange group as are the approaching Germans. The first objective, however, is well within some ruins to which the Sudanese, played by Rex Ingram, leads the party only to find it on the verge of drying up. After many hours of waiting, enough water is obtained to quench the thirst of the men and it is this part of the picture that the fireworks start.

In the manner in which Korda has written and directed, it is absolutely plausible that a handful of men in a fortified position can hold off five hundred water thirsty Germans and finally make them surrender their arms for a drink.

There is no bunk here and even though war pictures have been turned out like cheap dresses by the hundred, *Sahara* manages to rate high on the list of the good ones.

Excellent performances are turned in by each member of the cast and as for Lulubelle, the M-3 tank, which is the only feminine name in the picture, it is hard to believe that cold steel could take on such warmth and drama but she is there just as much a part of the fight for life and freedom as the American, Italian, Sudanese, French and British.

Columbia has had the good judgment to give Korda free hand on *Sahara* and the results are a credit to all who contributed.—F. W.

Philadelphia Tribune
Philadelphia, Pa.

Colored Film Office

SEP 18 1943

HOLLYWOOD.—The first colored film publicity office in town was opened by Phil Carter, former Metro flack, Earl Griffin of Pittsburgh, and Alyce Key, dramatic writer.

The New outfit proposes to exploit pictures among the 15, colored Americans.

Amsterdam News
New York, N. Y.

22 New Shorts For Soundies Are Completed

The So[...]s Distributing Corporation of America, under the direction of William F. Crouch, of Chicago, has recently completed the filming of twenty-two colored short subjects.

Mr. Crouch, ably assisted by John Doran, noted production manager, has opened this new field to colored entertainers, enabling their work to be seen in ten thousand machines throughout the country. He has also used songs by colored composers including three by Freddie Johnson of the Terrace Music Company, "Chicken Shack" by Dan Burley of the Amsterdam News, and "Tropic-Hula" by Leighla Whipper. "Save Me Some," "Three Cornered Love Affair," "Back Door Man" and several other tunes by Dan Burley are scheduled soon.

Through Mr. Crouch, the Suntan Studios, 217 W. 125th Street, has charge of the casting. Thomas Dowden, the manager, indicates that the search for talent is still on. Staffed by such artists as Andy Razaf and Porter Graniger, any incipient talent may readily be developed there.

In the realm of the dance, Lewellyn Crawford and "Shim Sham" Sam are prepared to assist newcomers. Before his engagement at the Cafe Zanzibar, acquired through this office by Fritz Pollard, Don Redman was associated with the studio.

Mr. Crouch, having used such artists as Duke Ellington, Cab Calloway and Lucky Millinder, is now interested in new talent and is finding it through the efforts of the Sun Tan Studio.

In his latest series, he has recently employed the following artists: Warren Evans, protege of Ralph Cooper, and introducer of "Baby Don't You Cry," Myra Johnson, songstress, and such famous comedians as Patterson and Jackson, Cook and Brown, and Dewey Brown, also dancer Tommy Thompson.

They have also featured Evelyn Keyes, well known tap dancer, Hunter and Harris of Small's Paradise, Pauline Bryant, and Mable Lee, the latter having risen from the [illegible] of the chorus of Small's to a [illegible] at the Ubangi Club as a result of her work with the company. Also spotlighted were Francine Everette, actress and former wife of Rex Ingram, and many chorus girls from such outstanding clubs as the Zanzibar, Ubangi and Murrains.

Mr. Crouch has worked out a shooting schedule wherein the films will be made on the average of every six weeks. In this way he hopes soon to form a complete album of current Negro talent.

71-1943

Canada Lee, Has Featured Role in Movie, "Lifeboat"

Call Kansas City, Mo

HOLLYWOOD. — Following swiftly in the path of Paul Robeson, Rex Ingram and other Negro greats of the theatrical world, one-time welterweight contender Canada Lee, who will play the role of "Joe", steward on a freighter, in 20th Century-Fox' "Lifeboat" bubbles over with anticipation of the things he can achieve in behalf of his race.

The square-shouldered, peppery ex-pugilist made tremendous strides toward that end in his powerful role of Bigger Thomas in "Native Son", the Paul Green-Richard Wright drama.

SEP 10 1943

One-time Boxer

"Fighting gave me a grand start," he says "not because it was a quick way to earn a living, but because I was fortunate to tackle it with a feeling that wasn't a primitive business of trying to knock the other guy's brains out, but because it was an art—an art that required a nimble mind and easy grace. And there was a great deal of satisfaction in catching the reactions of those who talked of boxing to me. I guess they expected to hear me mumble 'dat guy will be a push-over,' or 'dat guy will be a sucker for a left.' They were surprised to hear me talk sense.

SEP 10 1943

Was Jockey

But although he had only meager schooling Lee who was born Lionel Canegata, came of an educated family with a strong strain of musical appreciation and culture.

A harum-scarum youngster,

CANADA LEE

Lee ran off to Canada to become a fairly successful jockey, booting home many a winner at Dorval and Blue Bonnets. When he could no longer make the weight the prodigal returned to resume musical training as a pianist and violinist under his mother's patient coaxing.

The high point of that phase of his career was reached when he appeared as a concert violinist in Acolian Hall.

But he was soon lured away by his talent for fisticuffs. It was as an amateur champion that he picked up the Lee cognomen. The picturesque Joe Humphreys found his name unpronounceable and conveniently gave him the monicker that carried him high in professional ranks, first under the handling of old Jim Buckley and later of Luis Guitterez, pilot of dazzling Kid Chocolate.

Just as he was at the threshold of the welterweight throne room, Lee was forced out of fistiana ed his style of boxing, "a blend with a dimmed right eye that ruin-of cu[illegible] and punching power," as he [illegible] to [illegible] himself.

SEP. 10 1943

He was fighting Andy Divodi, a high rmanking fighter of the late 20s, when a seemingly harmless punch on the side of the head detached the retina.

Lee knocked around as a small-time band leader until his luck ran out in that calling and he was hanging around a Harlem YMCA rehearsal of a Federal Theatre project when he was picked from the sidelines for a part in the play.

He attracted important attention when he took over Rex Ingram's part in a notable drama, but his fortunes began to climb in earnest when Orson Welles became interested in him. The dynamic Welles who has a reputation for uncovering talent, cast him as Banquo in a Negro characterization of "Macbeth".

It naturally followed that Welles picked him for the "Native Son" role, a part that realizes Lee's fervent desire to do something for his race.

SEP 10 1943

"Roles like mine in 'Lifeboat' will do much to promote real racial understanding," Lee declared, "as well as to open up the field of sincere dramatic contribution which my race can add to stage and screen."

Canada Lee Arrives In Hollywood For "Frenchy" Film Role

Journal and Guide
Norfolk, Virginia

HOLLYWOOD, Cal.— (ANP) — With his arrival in Hollywood causing quite a flurry of interest in the production department of other studios, Canada Lee, famous New York dramatic actor, checked in last week at 20th Century-Fox studio for an important role.

AUG 14 1943

Depicting a character said to have been inspired by the heroic exploit of French, the messman who swam towing a raft of wounded white shipmates to safety, Lee will play the part of "Joe," a steward in the merchant marine.

The name of the forthcoming picture is "Lifeboat," which started the first week in August on a shooting schedule that will take it through September because of the magnitude of the production, expensive sets, and many location trips. Although it has a large cast of stars including Tallulah Bankhead and Heather Angel, the gist of the plot centers around Lee who is featured in it from start to finish.

AUG 14 1943

Hollywood Misses Boat

Courier
Pittsburgh, Pa

Movie Moguls Ignore Part Played by Negro Engineers On Alaska Project

"Alaska Highway," a lily-white Paramount version of Pan - American history, has been released, but is an example of what Hollywood did not do to show democracy in its real sense.

After promising Walter White, Wendell Willkie and a group of leading Americans that Negroes would be given decent roles in forthcoming films, Hollywood turned out "Alaska Highway" without including a single Negro face.

Three of the seven regiments of the U.S. engineerding troops which built the highway were Negro regiments. They worked both ends of the job, two regiments in the tough sledding down from Alaska, the third heading North through the mean muskeg of the Canadian tundra.

OCT 30 1943

In the film version of the construction of the highway, no Negroes, soldiers or civilians, are included.

Pigmeat Markham Hits Gold at Universal

Kansas City Call Kansas City, Mo.

Funnyman Signs to Do Part in Andrews Sisters' Pic With Ali

SEP 2 1943

By Lawrence F. LaMar

HOLLYWOOD,— Pigmeat Markham, famed funny man of the vaudeville stage, is evidently on his way to realize his greatest dream concerning the acting business. The movies have snatched him up. And, he took to Hollywood like a duck to water.

SEP 24 1943

The former star of New York's Appollo theatre and current attraction of the Lincoln theatre here was recently signed to a term contract by Universal Film studio. Full details of the deal linking Pigmeat's future with motion pictures have not yet been worked out.

SEP 24 1943

Pigmeat Markham got his first role under his screen acting contract, a role in "Moonlight and Cactus", a campus opus featuring the famed Andrews Sisters. Other Sepia actors in the plot included band leader Bardu Ali and others.

Joe Louis Is Main Guy In New Film 'This Is The Army'

Defender AUG 28 1943 Chicago, Ill.

HOLLYWOOD. — Sgt. Joe Louis, the champion of champions, is not the first heavyweight title-holder to be brought to the screen on the strength of his fists but he does have the distinction of receiving an honor greater than that ever bestowed on any of his predecessors.

AUG 28 1943

Jack Dempsey, Jess Willard, Gene Tunney, Max Baer, and Primo Carnera all went through brief bouts with the camera, but it remained for Louis to have Hollywood call: "This is the Army"—Sgt. Joe.

In Warner Bros. technicolor musical, adapted from the stage show which earned more than $2,000,000 for Army Emergency Relief, Joe socks home entertainment heading the big production number "What the Well Dressed Man in Harlem Will Wear." Most prominent of all the film's 350 soldier-stars, Joe beats out a chorus of the Irving Berlin number on a punching bag.

He also spotlights the scene in which he is boxing at Camp Cook, Calif., when a voice over the loudspeaker interrupts the bout to summon Joe to join the staff of the army show.

AUG 28 1943

He was on hand to march with the men who performed the all-soldier musical on a Coast to Coast tour and now were to face cameras in a film, the proceeds of which are being turned over entirely to Army Emergency Relief in an effort to raise the sum to $7,000,000.

Kansas City Call
Kansas City, Mo.

DEC 3 - 1943

"Made Even Ninnier"

Writer Hits Segregation Of Lena, Hazel in 'I Dood It'

By PHIL CARTER

HOLLYWOOD — While some of our own scribes quake at the mere mention of Hollywood, and salami every time a studio mentions this or that [illegible] being assigned to a part regardless of its nature, [illegible] rough, tough battle for Negro rights on the screen is being best fought in the press by a white New York critic. He is PM's [illegible] McManus. Here's what he says about Metro's "I Dood It", which incidentally wa. directed by Vicente Minnelli, the man who was responsible for that close-up of the Horne gems in "Cabin in the Sky". Says McManus:

"Just to refresh the witnesses' memory, it is occasionally necessary to recall Hollywood's own standards in judging Hollywood films. These standards have been very clearly enunciated of late, particularly in such decisions as the pledge of Hollywood producers in 1941 to play fair and square with the Negro in films; and more recently in upstanding declarations of the Hollywood Writers' Congress, to which virtually all Hollywood writers subscribe by virtue of their almost unanimous participation in the aims and constructive work of the Hollywood Writers' Mobilization. So we come to the matter of "I Dood It", and whether it levels with these fine, self-set Hollywood standards."

'LEVELS LOUSY'

"Ladies and gentlemen, it levels lousy. We won't discuss the matter of the bibble-babble title. But let's look at "I Dood It" and the Negro question. The Hollywood pledge said the movies would try to treat the Negro henceforth as a first-class, functioning citizen of this democracy. So in this film Butterfly McQueen, the lady's maid character with the ninny voice is made even ninnier than she was in 'Gone With the Wind'.'

"Hazel Scott and Lena Horne, inducted into the film solely because of their tremendous popularity, are segregated from the rest of it almost like zoo animals."

To show that McManus is not anti-Hollywood, but just coldly analytical on the Negro question, here is an excerpt from his review of Columbia's "Sahara":

SHINING LEGEND

"One of the genuinely shining film legends of the war. In addition to its exalting heroism, 'Sahara' somehow manages to pack more progressive punch per reel than most war films venture to the dozen. The most arresting of these democratic dividends is the film's respect for the towering black Sudanese (Rex Ingram), the fury of the others when the Nazis object to him as 'of an inferior race' and call him 'Nager', his pleasing friendship with the Texan tank gunner; and finally his magnificent self-sacrifice for the cause for which they are all but three eventually to die".

Incidentally, it is well to note here that one of the reasons for the excellence of "Sahara" is the fact that the screenplay was partly written by John Howard Lawson, once blackballed by Hollywood but now back on the scene with one of the most liberal pens in America.

Kansas City Call
Kansas City, Mo.

INTRODUCES SONG.— Lena Horne, famous star in 20th Century Fox picture, "Stormy Weather." Picture also features Leon Rene's blues melody, "I Lost My Sugar in Salt Lake City." (Leon Rene in insert). Lena Horne was the first to introduce "Salt Lake City" at the world famed "Mocombo" in Hollywood. Count Basie, Lionel Hampton, Benny Goodman and Duke Ellington also helped to make this tune a blues classic.

Lena Horne, Movie Star, Sued For Divorce; Asks Division of Children

Call
Kansas City, Mo.

AUG 20 1943

COLUMBUS, Ohio.— (ANP) — Tall, willowy, Lena Horne, famous movie and stage star, heartthrob of a nation of male admirers, was sued last week for divorce by her estranged husband Louis Jordan Jones, in a petition filed here in the Franklin domestic relations court. The noted entertainer is charged with desertion.

Jones, an advertising representative for the Ohio State News, declared in his petition that his wife has willfully absented herself from his home since Aug. 1, 1940. He asks that their two children be allowed to remain under present arrangements. A 5-year-old daughter resides with Miss Horne in Hollywood where she is under long term contract to Metro-Goldwyn-Mayer studios, and a 2-year-old son lives here with Jones.

Coincidentally the latest cinema "Stormy Weather" starring Miss Horne opened at the Lincoln theater the day the petition was filed.

The divorce action is the second filed against the startling beauty by Jones in recent years. In 1941 he sued in Pittsburgh and charged desertion. This martial crack up resulted from quarrels over the resumption of her theatrical career, according to intimates of the couple.

The Jones were married at Pittsburgh, Jan. 13, 1937, and Miss Horne retired from the theater. However, after they had separated she re-entered the Broadway whirl and attained her present heights through a series of smash hits in night clubs and motion pictures.

Jones, it was learned, did not press for a decree upon request of his wife's attorneys to allow her to apply for the divorce. Miss Horne has made no attemtp to secure the divorce, stated her spouse, hence his latest action. Atty. L. R. Curtiss of this city will represent Jones in the proceedings.

71-1943
Daily World
Atlanta, Ga.

Progress Report on Negroes in Pictures

FEB 16 1943

By Virginia Warner

HOLLYWOOD, Feb. 15.—Have the new winds of democracy which are blowing today in the direction of greater racial equality been felt in Hollywood? Now that we have Negro heroes on the battlefields and Negro men and women on the production lines (still discriminated against, but taking an ever greater part in this people's war) has the change been reflected in our films?

Thinking of "Tennessee Johnson" our first answer might be "no. This film, recently released and not yet shown on the coast, goes back into history to malign one of our greatest fighters for Negro rights, Thaddeus Stevens, and to apologize for that tool of slavocracy, Andrew Johnson. Perhaps MGM felt the rising wind and was trying to hold it back with this dull, pretentious, and distorted picture of a chapter of American history.

FEB 16 1943

Storm of Protests Swamped MGM

If this was their intention, they failed miserably, for under the leadership of the New York Daily Worker, and the People's World, such a storm of protest came from all parts of the country—from Hollywood itself in the form of resolutions from studio unions, and unions from Los Angeles to New York, from the National Negro Congress and other Negro groups—that for the first time the motion picture industry felt the strength of the new forces demanding an end to discrimination.

Although "Tennessee Johnson" was released in spite of the protest, with only minor changes, the protest was far from wasted. MGM—the studio that made this film—is now shooting "Bataan Patrol" in which the Negro singer and actor Kenneth Spencer, has the role of an American Negro soldier, killed in action in the Philippines.

It remains to be seen how the relationship of the Negro boy with his white comrades-in-arms is handled and how the character is portrayed, but all indications are that this represents a great step forward, a recognition of the Negro's contribution on the fighting front; and Spencer can certainly be depended upon for a sincere performance, the best that the role allows.

FEB 16 1943

Pictures With All-Negro Casts

Another film now in production which contains a fine Negro part is "Sahara." Rex Ingraham is a Sudanese Negro in the British army in Africa in this picture, and is portrayed as an heroic and dignified character.

In "Casablanca" the part of the Negro pianist, Sam played by Dooley Williams, is another good part. Not just the entertainer, patronized by white people, but the friend of white people—treated as an equal.

Another recent development is the all-Negro cast. "Cabin in the Sky," recently completed by MGM, and "Stormy Weather," now shooting at 20th-Fox, are the first pictures of this type. Without seeing them, it is impossible to judge whether they rate a plus or a minus in their portrayal of the Negro.

One of the most cheering bits of news regarding Hollywood's treatment of the Negro comes from Warner Bros. A short called "The Booker T. Washington," which will be the story of that ship, its captain, Hugh Mulzac, and its United Nations crews of black and white will be made by Vincent Sherman. Some shots were taken at the launching, and as soon as Mr. Sherman completes "Old Acquaintance" he will write and direct the "Booker T."

FEB 16 1943

These are small beginnings. Nothing has been done as yet to explore the great dramatic possibilities of the Negro in American history. What a thrilling film could be made from the real story of the abolition struggle! What material there is in the lives of Frederick Douglass, Harriet Tubman, and hundreds of other Negro men and women!

There is much that Hollywood could do toward rallying the Negro people behind the war effort, toward breaking down some of the prejudices that exist against them by honest portrayals of Negro people and their part in our national life.

These developments in the film are held back, just as the development of our American democracy is held back, by the poll-taxers of the south. The same interest that send Dies and Bankhead and their ilk to Congress have a stranglehold on the southern theatre chains, and have been the principal obstruction in the way of truthful Negro pictures.

FEB 16 1943

Nevertheless, we can get better things if we insist on them. Organized sections of the great motion picture audience should not stop with protesting the "Tennessee Johnson." Each step forward should receive a real response, and more should be demanded.

Particular responsibility rests with unions who represent both white and Negro workers, to carry the fight against discrimination to the screen as well as the production line.

Pittsburgh Courier
Pittsburgh, PA.

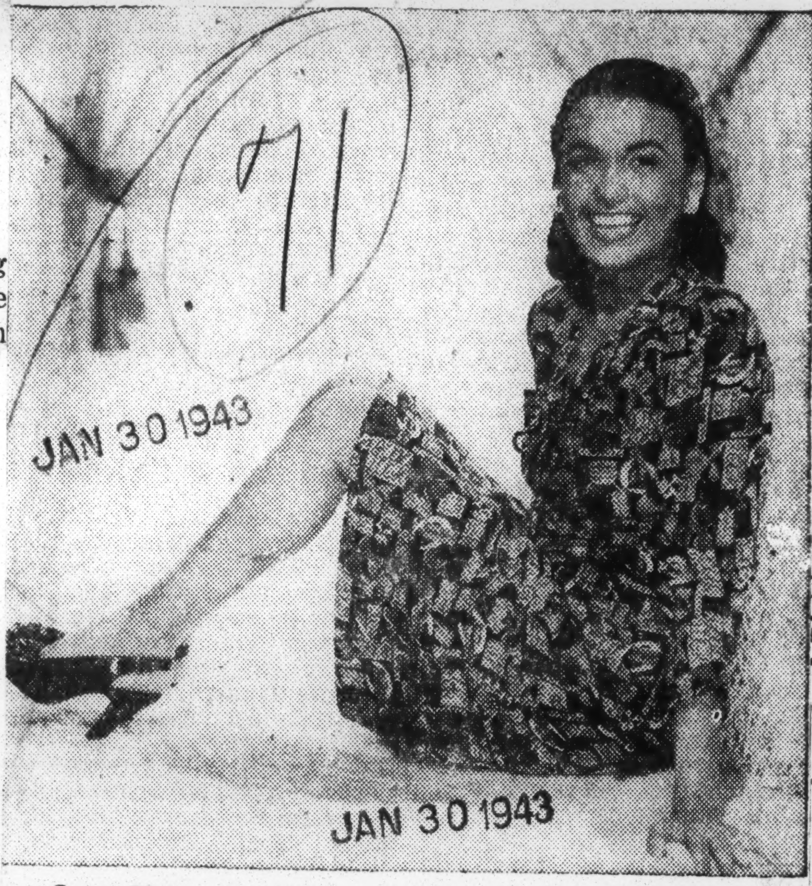
New Field Opened In Hollywood

FEB 20 1943

HOLLYWOOD, Feb. 18—Twentieth Century-Fox studio, now shoting "Stormy Weather," starring Bill Robinson, Lena Horne, and a host of colored screen talent, selected three colored hair stylists to attend the actresses on the set. Many different hair styles are required for the scenes as the picture dates from thirty years back to the present. Mrs. Addie Baker heads this department with Misses Essie Gipson and Louaida Honiger as assistants.

Journal and Guide
Norfolk, Virginia

Back To Hollywood



JAN 30 1943

JAN 30 1943

Lena Horne, beautiful and talented Metro-Goldwyn-Mayer star, who completed one of the most successful engagements in the history of gay Manhattan at the Savoy-Plaza Hotel recently and returned to Hollywood. The first colored performer ever contracted to appear in the swank Cafe Lounge of the lily white hotel, Miss Horne sang herself into a New York sensation. Picture featured in Life Magazine last week, she was called the most sensational discovery of the year. Under a seven year contract to Metro, she will be one of the main stars of M-G-M's all-star all-colored flicker, "Cabin in the Sky" which is scheduled for release at the turn of the season. Set to appear to "Meet the People," a contemplated Metro production, Horne will be loaned out upon her arrival in Hollywood late in January to star in 20th Century-Fox's "Thank Pal," another all-colored major picture.

Pittsburgh Courier
Pittsburgh, Pa.

MIXED VIEWS EXPRESSED AT "TENNESSEE JOHNSON"-OPENING

JAN 23 1943

NEW YORK, Jan. 21—(By ANP) — Movie critics of the new Metro-Goldwyn-Mayer release, "Tennessee Johnson," which had its premiere at the Astor theater on Broadway here last Tuesday, were far from unanimous in their appraisal of the picture based upon the life of Andrew Johnson, the 17th President of the United States. Comments follow:

New York Times: "Tennessee Johnson' may not be inspired drama, but it tells a fine story with restraint and frequent eloquence. We don't see how it could harm any one despite its critics' assertions. On the contrary, it might do a lot of good."

Herald Tribune: "It is clearly brought out that Johnson was a tactless and unimaginative man who descended to personalities in his speeches. Stevens is here represented as a fanatic but sincere man, who was motivated as much by righteousness as by revenge in the impeachment proceedings. He is shown as rabidly anti-southern. The picture cannot be called a major effort."

Daily Mirror: "Before this picture is another week old, there is going to be a lot of controversy about it. Some of our brighter young critics will point out the terrific number of errors about historical detail, beginning with the fictitious iron band on Johnson's leg, when he was a runaway apprentice, and going through to such serious major triflings with the truth as the totally non-existent letter from Lincoln about his intoxication at the inaugural and later Johnson's own appearance before his accusers in the Senate."

Daily News: "With all the care that has been put into this production, I don't think MGM will reap the box office reward . . We can't call 'Tennessee Johnson' a lesson in United States history but it will serve a purpose if it arouses your curiosity enough to make you read up on your history."

JAN 23 1943

PM: "If I were charged with the responsibility of softening up America for an invasion by Fascist ideas, I would certainly encourage movies like 'Tennessee Johnson' . . as crafty a job of misrepresentation as any Dixie demagogue could ask for . . Damned few will remember enough out of their history books to argue with you; and those who do, after taking the trouble to read up on the facts—well, you can call them Communists, as an MGM vice president (Howard Dietz) actually did in advance, in an unprecedented 1800-word letter to movie critics a few days before the picture opened."

Pittsburgh Courier
Pittsburgh, PA.

Still Tells Why He Quit, But Newman Gives Out Another Story

Noted Composer Charges Studio Wanted Music "Sexy and Crude"—"His Ballet Didn't Jell"—Musical Director

By HERMAN HILL

HOLLYWOOD, Feb. 18—Coming as a complete and unexpected bombshell surprise William Grant Still, noted musical composer and writer, resigned last week as musical supervisor of 20th Century Fox' musical extravaganza currently being filmed. According to Still, in a signed statement, he accepted the position of musical supervisor of the film last January "because I thought that it was to be a history of Negro culture in the theatre and music hall, and that it would give me an opportunity to write effective music." However, he asserted that soon after he began work he found that he was supervisor in name only and that none of his suggestions were accepted. He still further charged that Al Newman, musical director at Fox' Studio, "lacked a true appreciation of Negro music and preferred instead that all such be sexy and crude." Still pointed out that this was hampering the progress of the Negro in Hollywood. "I determined not to condone such misconceptions by being a party to them even though it meant my resignation. I, therefore, handed in my letter January 30," he concluded.

ANOTHER ANGLE FEB 20 1943

Casting another light on this latest blow-off of artistic temperaments, Newman, in a studio telephonic conversation with the writer Thursday, gave an entirely different version of the affair. He said Still was guilty of insubordination to the extent that he objected to conforming to what the studios and the directors wanted. The climax came when the ballet number which Still had written for Katherine Dunham was revised. Newman claimed that the revision of the score was made to satisfy players directly concerned. Proof of this, he added, could be obtained from Miss Dunham, Miss Lena Horne, or Benny Carter. "Still's ballet just didn't jell," was the way the Fox musical director put it. Most unhappy about the entire situation, inasmuch as it was totally uncalled for. Newman opinioned that it was "very silly for Still to resign" after working six weeks of a perfectly good ten-weeks contract. FEB 20 1943

Daily World
Atlanta, Ga.

Noted Composer Admits Disgust

By WILLIAM GRANT STILL

HOLLYWOOD, Calif.—(C)—Today I resigned as Music Supervisor of the all-Negro film called "Thanks, Pal," and then re-titled "Stormy Weather," now being produced at 20th Century-Fox Studios in Hollywood. I did this officially for musical and personal reasons, and because my conscience would not let me accept money to help carry on a tradition directly opposed to the welfare of thirteen million people.

I have asked that my name be omitted on the screen credits when the film is released to the public. My comments, however, having nothing to do with the picture itself, the story or the people who are taking part. I am concerned only with the music.

CHANGED FILM

When Irving Mills first asked me to accept the position, he outlined a film that would be epoch-making. His original idea was to have a story that recorded Negro Achievement and Negro culture in the world of the theatre and on the concert stage, using the Fisk Jubilee Singers and at least one or two of our leading Negro concert singers. FEB 16 1943

Here, I thought, was a chance to do something musically outstanding. But this fine conception was gradually altered, and many of Mr. Mills' ideas ousted. Why this was done I do not know. I can only surmise that they fell back into the "stereotype" as the surest way of making money.

In addition, some of the heads of various departments in the studio came forth with strange ideas. Negro music, said Al Newman, the music director, should be crude. Negro dancing should be erotic, even if done by a fine concert dance group. He has built up an idea of what he thinks Negroes ought to be and won't give it up under any circumstances.

"IT'S TOO GOOD" FEB 16 1943

For example, I made arrangements of music that was to be played (on the screen) by a Negro orchestra in the Bert Williams period. One particular arrangement was thrown out as not being true ballet idealization I had made out of the song "Stormy Weather" was to the period. "It's too good," Newman told me. "Negro bands didn't play that well." However, at that period, I was playing in Negro bands and I knew very well what and how they played. When I told the music director that, he ignored me and got someone else to make a "corny" arrangement of the same piece, which he recorded for use in the film. He also told me not to use cup mutes. Those too, he declared, were "out of the period." Yet they allowed another arranger to use them in a piece designed for the same sequence! You see, Hollywood, with all its insistence on realism, actually avoids reality! Hollywood tries to portray everything as it thinks things should have been, not as they were.

The final straw came when a thrown out as being "too polite, too light" and not sexy enough. Someone else was called in to re-write the piece according to the way Newman insisted it should be.

DISREGARDED SUGGESTIONS

As Music Supervisor, every time I asked for something or somebody, I was given something or somebody else. Everything I said was disregarded, possibly because it went against that same Hollywood "stereotpye" as regards colored people! Our actors very often have to clown instead of being allowed to display their really good talents in worth-while dramatic parts.

Obviously, we must change the ideas of producers and department heads if we are to make any progress in this field. I suggest several modes of procedure. FEB 16 1943

Courier-Journal
Louisville, Ky.

Psst! It's a Military Secret! What? Cast of Film, 'This Is the Army'

Colored Boxer Kept Anonymous

FEB 20 1943

By FRED OTHMAN.

IRVING BERLIN.
Puts Army show on film.

Hollywood, Feb. 19.—Today we met a modest guy. Name of Irving Berlin. Seems he's written a couple or three songs in his day.

At the moment he's worrying about singing one of them for the Technicolor movie cameras. It is a ditty about how he hates to get up in the morning. You may have heard it somewhere.

This Berlin writes songs like nobody else in the business. He sings 'em worse than anybody. He is positively awful as a crooner. He said so and we must admit we agree; we heard him singing about hating to get up a couple of weeks ago when his soldier show, "This Is the Army," came to Los Angeles.

Berlin Show to Go On Screen.

The troupe went on to San Francisco to wind up its transcontinental tour with a total gross of around $2,000,000, which goes to Army relief. It is Berlin's show. He borrowed 350 soldiers to perform in it; then he wrote the songs for them to sing, and it has been a smash hit everywhere. FEB 20 1943

Now Berlin and his soldiers are back to make a movie of it at Warner Brothers, with expected profits of several million dollars more going to the relief fund.

The Army is in charge of the proceedings and there is a lot of huff and puff in connection therewith. Arrival of the troupe was a military secret. The Army has installed its own press agents and we have at hand a form letter from one of the generals or somebody saying we'd better be pretty careful what kind of pieces we write and who we talk to about 'em.

Personalities Are Submerged.

There also is a rule that no member of the cast can be publicized as an individual. One of the performers is an enormous, coffee-colored sergeant who says "yes, suh," and "no, suh" and who is noted as prize fighter. Seems he knocks out everybody he fights. We certainly wish we could tell you his name.

But rules are rules and the Army knows best and we confined our talking to Berlin, who was a sergeant in the First World War, when he produced "Yip Yip Yap Hank." He's a civilian now. And a good thing, too, looks like, or this dispatch probably would have to be censored.

So we were sitting with Berlin in the Warner Brothers' restaurant and at the table to our right were some Army officers with the show, wearing gold bars and stars. They looked like good Joes, but lonesome. FEB 20 1943

Ann Sheridan Prefers Private.

The table at our left was empty. And in came Ann Sheridan in a blue suit and red hair and an aura of beauty. And walking in with her was a buck private from the show. He parked his equipment under the table and he and Miss S. sat there with their heads together, chuckling. That made the officers at the next table look especially blue. Berlin surveyed them. He surveyed the private and his girl friend.

"That's the way it should be," Berlin said. "Proves this country is a democracy."

It would be silly for us to tell you about the songs he has written in his life time, or even for this show. You know them all.

What we did do was lead the conversation around to one of his songs, called "God Bless America." We said we were sorry, but we didn't think it was his best.

FEB 20 1943

War Songs Arouse Query.

"I never did like it, either," Berlin said. "It always seemed corny to me. But the people seemed to approve and maybe I'm wrong. Maybe we're both wrong."

Maybe we are, but we still don't like that song. The "Star-Spangled Banner" is good enough for us when it comes to a patriotic number.

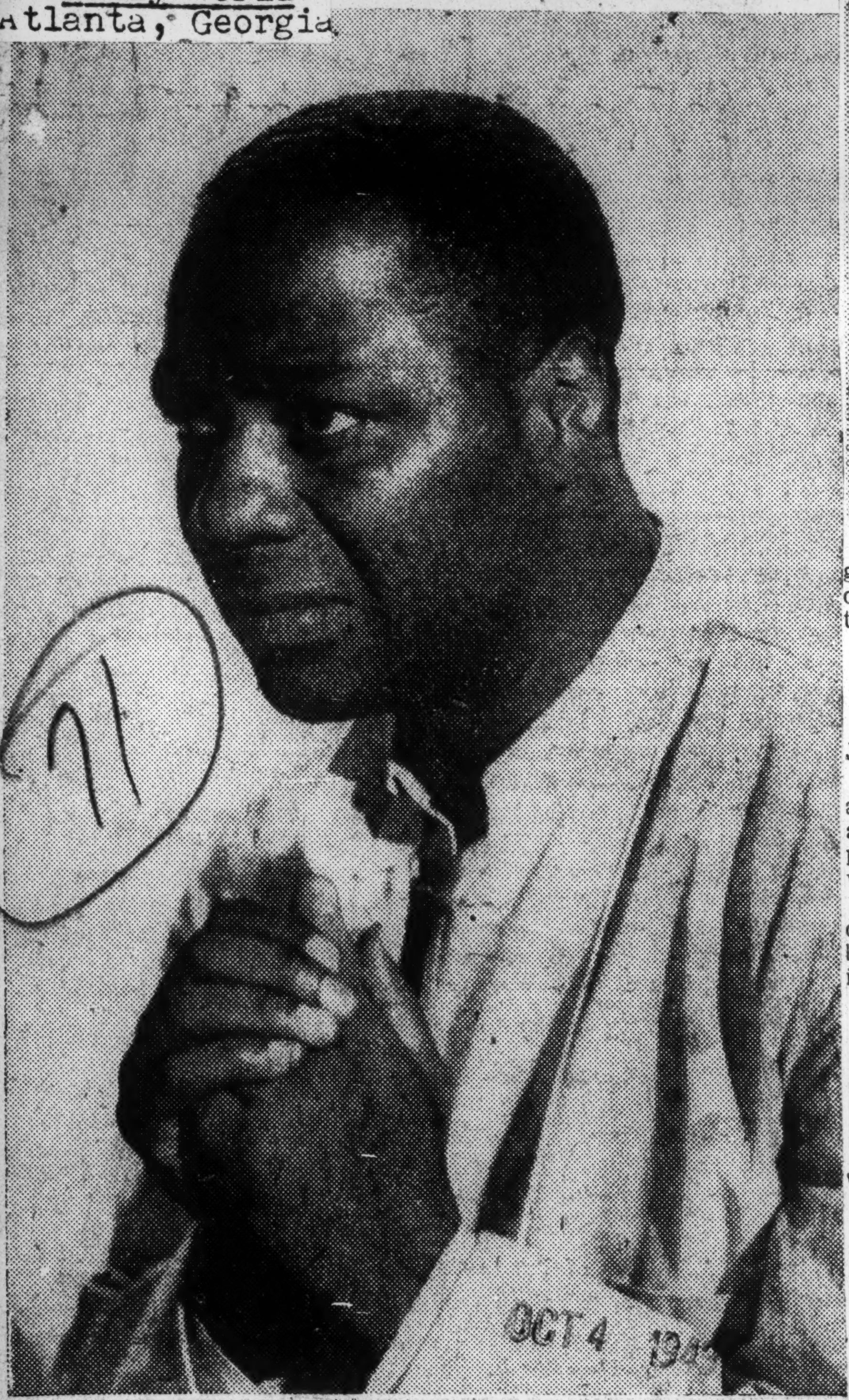
Berlin said he was beginning to wonder what kind of songs would come out of this war. He said he'd be interested to know what the citizens think about his show ten years hence.

Berlin and the Army, including that big husky prize fighter and the private who knows a beautiful girl, start making movies immediately. They'll be before the cameras about ten weeks.

71-1943

Has Dramatic Movie Role

Daily World
Atlanta, Georgia



CANADA LEE

who made dramatic history in his portrayal of the stage production, "Native Son,' was the first to be signed for John Steinbeck's "Lifeboat," which is in production at the 20th Century Fox studios. The 29-year-old actor is portraying Joe, Negro steward recued from the torpedoed ship. The entire action of the picture takes place in a 26-foot lifeboat adrift on the ocean.

OCT 4 1943

About Canada Lee

Journal and Guide
Norfolk, Virginia

Role In "Lifeboat" Best For Race

HOLLYWOOD, Calif.—Following swiftly in the path of Paul Robeson, Rex Ingram and other Negro greats of the theatrical world, one-time welterweight contender Canada Lee, who will play the role of "Joe," steward on a freighter, in 20th Century-Fox "Lifeboat," bubbles over with anticipation of the things he can achieve in behalf of his race.

CANADA LEE

The square-shouldered, peppery ex-pugilist made tremendous strides toward that end in his powerful role of Bigger Thomas in "Native Son," the Paul Green-Richard Wright drama.

"Fighting gave me a grand start," he says, "not because it was a quick way to earn a living, but because I was fortunate to tackle it with a feeling that it wasn't a primitive business of trying to knock the other guy's brains out, but because it was an art—one that required a nimble mind—easy going. And there was a great deal of satisfaction in catching the reactions of those who talked of boxing to me. I guess they expected to hear me mumble 'dat guy will be a push-over,' or 'dat guy will be a sucker for a left.' They were surprised to hear me talk sense."

But although he had only meager schooling, Lee, who was born Lionel Canegata, came of an educated family with a strong strain of musical appreciation and culture. His family came from St. Croix, Virgin Islands.

SEP 11 1943

JOCKEY FIRST

A harum-scarum youngster, Lee ran off to Canada to become a fairly successful jockey, booting home many a winner at Dorval and Blue Bonnets. When he could no longer make the weight the prodigal returned to resume musical training as a pianist and violinist under his mother's patient coaxing.

The high point of that phase of his career was reached when he appeared as a concert violinist in Acolian Hall.

But he soon was lured away by his talent for fisticuffs. It was as an amateur champion that he picked up the Lee Cognomen. The picturesque Joe Humphreys found his name unpronounceable and conveniently gave him the monicker that carried him high in professional ranks, first under the handling of old Jim Buckley and later of Luis Guittere, pilot of dazzling Kid Chocolate.

EYES INJURED

Just as he was at the threshhold of the welterweight throne room, Lee was forced out of fistiana with a dimmed right eye that ruined his style of boxing, "a blend of cuteness and punching power," as he likes to put it himself.

He was fighting Andy Divodi, a high ranking fighter of the late 20s, when a seemingly harmless punch on the side of the head detached the retina. He is now completely blind in one eye.

Lee knocked around as a small-time band leader until his luck ran out in that calling and he was hanging around a Harlem YMCA rehearsal of a Federal Theatre project when he was picked from the sidelines for a part in the play.

"DISCOVERED" BY WELLES

He attracted important attention when he took over Rex Ingram's part in a notable drama, but his fortunes began to climb in earnest when Orson Welles became interested in him. The dynamic Welles who has a reputation for uncovering talent, cast him as Banquo in a Negro characterization of "Macbeth."

It naturally followed that Welles picked him for the "Native Son" role, a part that realizes Lee's fervent desire to do something for his race.

"Roles like mine in 'Lifeboat' will do much to promote real racial understanding," Lee declared, "as well as to open up the field of sincere dramatic contribution which my race can add to the stage and screen."

Amsterdam Star-News
New York, N. Y.

Has 375 Steps

SHIM SHAM SHIMMY, widely known dance stylist and teacher, who is said to be the only tapster who has 375 different and distinctive steps which he can apply without repeating. He's making pictures for the Soundies since his return to New York.

Stepin Steps In Trouble Again

Daily World
Atlanta, Georgia

AUG 8 1943

CHICAGO. — (A N P) — Slow talking, nasal drawling Stepin Fetchit was speechless last week when he "stepped" right into another mess in the motions court of Judge John Gutknecht and was tripped by a $100 judgment with a malice count.

Fetchit, famous throughout the country for his movie and stage roles as "the laziest man in the world,' appeared to live up to his title since he made no appearance in court to contest the suit brought by Jack Leesin, an operator of a downtown men's suit shop. The only reason Stepin failed to answer his cue, however, was that he was hugging a cell block in the Cook County jail where he will receive his fan mail for the next thirty days following conviction July 21 on charges of contributing to the delinquency of a minor.

Leesin claimed that the noted comedian rented a tuxedo in 1941 but failed to return it. Efforts to collect the value of the garment, said Leesin, found Stepin stepping lively in the other direction.

The malice count included in the judgment ensures payment of the sum on pain of further imprisonment for the great laugh provoker.

Fetchit broke the front pages wide open two weeks ago when policemen raided his Vincennes hotel room here and found Juanita Randolph, 16-year old stage struck girl, concealed in his bathroom clad in a pair of his pajamas. The actor was appearing at the Regal theatre at the time.

Step claimed a frameup. The girl couldn't make up her mind. Step drew thirty days. Sixty against the juvenile were vacated.

Chicago Tribune
Chicago, Illinois

NOV 13 1943

ACTOR PLEADS HE HAS $140 AND OWES $3,903,387

Lincoln A. Perry, better known as Stepin Fetchit, Negro movie actor, yesterday filed a petition in voluntary bankruptcy in federal court. Acting as his own attorney, Perry listed his debts at $3,903,387, "more or less," and his assets at $140.

Perry, who recently completed a 30 day sentence in the Bridewell on a charge of contributing to the delinquency of a girl, 16 years old, stated he owes a million dollars in legal fees to Joseph P. Esquirol, New York attorney, and another million dollars to Esquirol and Joseph Glaser for release of his professional name.

Perry said he owes $40,000 in federal taxes. Other debts included a $200 judgment held by Jack's Tuxedo and Suit company. Perry's address was listed as 714 Oakwood boulevard.

Time
Chicago, Illinois

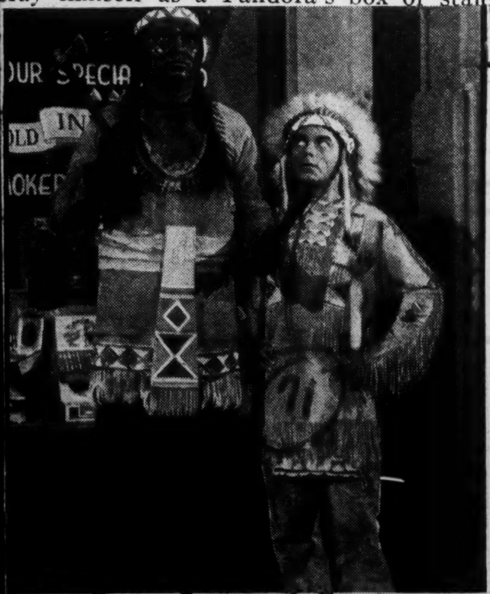
GRAND FINALE OF "THANK YOUR LUCKY STARS"
Mr. Cantor's idea was to dress the chorus girls like boiled potatoes.

CINEMA

New Picture

Thank Your Lucky Stars (Warner), the most crowded constellation Warner Bros. has ever assembled, surrounds Eddie Cantor with such newcomers to song & dance as Bette Davis, Humphrey Bogart, John Garfield, Ida Lupino, Ann Sheridan, Errol Flynn and Olivia de Havilland. Dinah Shore, Joan Leslie, Dennis Morgan and Alexis Smith, who work their way around in the sort of work, help out. Veteran comics S. Z. Sakall and Edward Everett Horton help still more. But the picture is most amusing as a sort of glorified Amateur Night.

The story requires Mr. Cantor to portray himself as a Pandora's box of stale



EDDIE CANTOR & FRIEND
Trouble with tomahawks, syrup and dogs.

jokes, an egomaniac with whom Messrs. Horton & Sakall traffic only because he owns Dinah Shore, who is essential to a Monster Benefit they want to stage. Their problem: to pull for the Shore without shipping too much Cantor. They fail, and Mr. Cantor, taking charge, develops such old-fashioned ideas for the show as that of dressing the chorus girls as boiled potatoes and having them dive into a tank of sour cream.

Mr. Cantor also plays a Hollywood guide whose lifelong tragedy, cheating him of a screen career, is his resemblance to Eddie Cantor. This damaged soul lives among others of Hollywood's *lumpenproletariat* in Gower Gulch, a sort of surrealist Hooverville. Eventually the true Cantor is kidnapped by Gower Gulch Indians who adopt him into the tribe for the benefit of a LIFE photographer (flatteringly misrepresented by Joan Leslie). At the climax of the Monster Benefit the false Cantor impersonates the man he hates most in the world, the true Cantor. Meanwhile the true Cantor suffers as he has suffered for years: Indians tie him up, tomahawk him; maple syrup falls on his bare feet, dogs of all sizes lick it off; a covey of surgeons, to whom he tries to explain his predicament, go to work on him under the impression that he is insane.

This grim study is most notably relieved by:

▶ Dinah Shore, singing *Thank Your Lucky Stars, The Dreamer,* and *How Sweet You Are.*

▶ Hattie McDaniel, whose bubbling, blaring good humor more than redeems the roaring bad taste of a Harlem number called *Ice Cold Katie.*

▶ Ann Sheridan, as an experienced college girl, explaining in song, to a bevy of hastily drycleaned doves, "why every window has a window shade" and why "there's no partition in a davenport."

▶ Errol Flynn, singing and swaggering a neat Cockney period act, *That's What You Jolly Well Get.*

▶ Olivia de Havilland, Ida Lupino and George Tobias (pinch-hitting for Humphrey Bogart, who was scared to involve himself in so unrefined an act) yowling and prancing through a frenzied, nightmarish parody of *The Dreamer* and the whole hierarchy of "dream" songs.

Best of all is a madly burlesqued finale in which the giant company wades knee-deep in lyrical steam, Jack Carson and Alan Hale pick their way through the mob in a canoe, and orbic Hattie McDaniel presides on high, enthroned on a crescent moon. The show's lyrics, by Frank Loesser, are the wildest lashings of tongue-in-cheek since Ring Lardner's. Sample (from Bette Davis' protestation of everlasting faithfulness to the armed forces):

I'll never, never fail ya
While you are in Australia,
Or out in the Aleutians,
Or off among the Rooshians,
And flying over Egypt,
Your heart will never be gypped,
And when you get to India,
I'll still be what I've been to ya.
I've looked the field over
And lo and behold!
*They're either too young or too old!**

• • •

Gower Gulch is not a fiction. Although nothing like Warner Bros.' moonlit version, it is one of Hollywood's minor but more durable institutions.

The heart of the so-called Gulch is a mid-Hollywood bar called Brewer's, on Sunset Boulevard just around the corner from Gower Street. Gower is a buzzing side street which was once the nervous bazaar of a swarm of shoestringers and desperate hams. In the old days it was Hollywood's famed Poverty Row. Gower's Gulch is the natural descendant. Today it houses Columbia Studios and, a little further downstreet, RKO. Recently CBS, whose new building adorns the neighborhood, tried to rename the Gulch Columbia Square, with no success.

Brewer's looks like an middle-grade bar with a blue bakelite façade, thick curtains chromium trimmed leather booths, and no hint of what goes on there until you see the proprietress. A small, dark woman named Eleanor Lathrop, she is known as "the little mother of Gower Gulch," and she has a wise, world-saturated mien.

Demigods and Demiglories. For ten years Brewer's has been the official gathering place for Western extras and bit men, whiskery old boys who are still vicariously chasing aborigines with General Custer, discarded circus clowns and weary stuntmen who congregate to drink beer and to execute competitive embroideries on the small glories of a past day. Demigods like Gene Autry, Bob Steele and Rex Bell drop in now & then. Nearly all the Western stars have been reflected in the booze there at one time or another, but the roster of names which have been most conspicuous and most chronic during the past decade includes Handlebar Hank Bell, Bear Valley Charley, Vinegar Roan, Tex Cooper, Foxy Callaghan, Curley Rucker.

Most of these men started as genuine cowboys. All of them fill the wide-open spaces between the horses in horse operas with masculine strength and silence. Many of them get an occasional line. Perhaps the most prosperous is Handlebar Hank, who owes his modest fortune as well as his name to his mustache. More often than not, these men and others like them are picked up by studios making Westerns without working through Central Casting —a dubious practice known as "casting off the street."

Homicide and Dogolatry. During the past four or five years the Gulch has twice made news: once with a shooting, once with an election. The shooting is mentioned only in shrouded tones, but it seems that one Blackjack Ward, irritated by nobody quite remembers what, drew a gun on one Johnny Tykes, chased him out of Brewer's across the street into a parking lot, and killed him much in the manner of the melodramas from which both had earned their beers. Blackjack was acquitted; the boys at Brewer's testified that he had acted in self-defense.

But the boys at Brewer's would rather talk about the 1939 election in which Jack Evans, a salt-&-peppery veteran of 25 years in Westerns, beat out Rube Dalroy, a full-bearded, booted ex-circus clown and rider with Buffalo Bill, for the whimsical honor of being Mayor of Gower Gulch. The campaign was promoted by Brewer's so that the populace would buy more drinks. To vote, you had to write your candidate's name on a cash-register receipt. Business zoomed. But the election almost went into a tailspin when a late starter appeared. The dark horse was a locally beloved dog named Tramp. When the final votes were counted Cowboy Evans nosed out Tramp by only 26 votes.

* Used by permission of M. Witmark & Sons, Copyright 1943.

OCT 4 1943

Colored Actors 'Grin And Jive' In Army Picture

Sergeant Louis Stands Out In His Role

AUG 21

By WILLIAM A. FOWLKES

Irving Berlin's production, "This Is The Army," generally captivated a large audience which attended the Southern premiere of the film at the Fox Theatre Thursday night, but a strongly prevailing observation among colored first-nighters was that Hollywood merely continued its policy of "grin and jive" for Negro actors, even while directing them in a military show.

Colored Gate Citians fairly filled the $2.20 seats of the gallery section and there were many outside to witness the fanfare of the premiere.

Sergeant Joe Louis, heavyweight champion of the world, and one of the heavily billed stars of the film, had a sizeable tract in the motion picture. Called to report for duty with Berlin's Army road show while giving an exhibition before soldier boxing fans, Joe later beat out a chorus on the punching bag of "What the Well Dressed Man in Harlem Will Wear." Appropriately the "well dressed" Harlemites are togged in Army attire. The skit surrounding the presentation of the song is a routine of laughter-provoking, rhythmic dancing and "scat" singing. Joe's salute at the end of the song-dance skit is appropriately dignified.

In a speaking role in the film, displaying loyalty of himself and the group, Louis' acting is far superior to that of previous film presentations where he was strictly on the "dead-pan" technique.

As a musical, "This Is The Army" is one of Warner Brothers' finest productions witnessed by this writer.

The Army Emergency Relief profited handsomely for the premiere of the film. Mayor Hartsfield, who served as master of ceremonies, presented Lt. Jeffrey Lynn, star of "Underground" and other films to the audience and thanked the numerous Atlantans who shared in the arrangement for the premiere.

Service bands from Fort McPherson and a singing platoon from Georgia Tech gave music and drills preceding the picture.

71-1943
Star of Zion
Charlotte, N. C.

"Cabin In The Sky"

We are in no position to speak authoritatively or critically on the subject of moving pictures, but we confess we have been interested in the improvement of roles for Negroes in that highly-developed entertainment area. Perhaps it was in some measure due to our sojourn for so long a time in the environs of Hollywood.

Very naturally, therefore, we took advantage of the first opportunity to view the much-talked-of picture "Cabin in the Sky." To say that it is good or interesting, to say the least, does not mean very much. What would be more meaningful and revealing is the fact that, despite the fact that there are many disappointing features, it is a decided improvement over anything we have yet seen, done entirely by Negroes. The script provides for some really fine acting by Ethel Waters, Rochester, Lena Horne and Rex Ingram. It is a bit of irony that the latter, cast in the role of "De Lawd" in the picture, "The Green Pastures," should play the part of the devil in "Cabin the Sky," and he is a particularly good "devil."

Miss Waters, already a great favorite with the theater-going public, is really enchanting in the role of "Petunia," whose great love for "Little Joe," portrayed by Rochester, finally gets him into heaven, though with great difficulty. Lena Horne as sweet "Georgia Brown" is all that we had heard and more. She not only possesses all the glamour of the finest in cinema history, but she is an actress to the manner born. We would love to see her in a role of finer and richer quality.

Although we are often in revolt against the portrayal of the Negro in his primitive religious moods, "Cabin in the Sky" is a far cry from "Hearts in Dixie" and "Hallelujah." Perhaps after all it is a compliment to the Negro's inevitable religiousness that nothing has yet been done without this background. The musical scores would have been much richer in classic value if done by William Grant Still, but the entertainment for the rank and file is good. "Cabin in the Sky" cannot be said to be superb, but it is at least pointing in the direction of better roles and depiction for and of Negroes.

New York Age
New York, N. Y.

On Loew's Screen

HAZEL SCOTT

Hazel Scott, Noted Pianist, Appears In Musical At Loew's

Hazel Scott, favorite of New York's Cafe Society, is featured with Don Ameche, Janet Blair, Jack Oakie and William Gaxton in "Something To Shout About" which is showing this week-end at Loew's Victoria and 116th street Theatres in Harlem. This musical hit features the number one song hit of the year, namely "You'd Be So Nice To Come Home To."

On the same program Loew's features all of your favorite stars in "Reveille With Beverly" with Count Basie and his orchestra Duke Ellington and his Swingsters The Mills Brothers, and many other radio favorites. You'll really have something to shout about when you see this swell double musical hit with all of your Harlem favorites.

As an extra added attraction, Loew's Victoria and 116th Street Theatres show the All-American All-Colored Newsreel with celebrities from all walks of life on the screen.

PM
New York, N. Y.

Speaking of MOVIES

By John T. McManus

God, 'This Is the Army' And Sgt. Joe Louis

Irving Berlin, the ace music-maker of two wars, is just about as buoyant about his forthcoming soldier movie, *This Is the Army*, as the Camp Upton veterans recall he was when he was tuning up *Yip Yip Yaphank* for the last war. *Yip Yip Yaphank*, the soldier show which grew out of Camp Upton to a Broadway run in '17, gave us *Oh How I Hate to Get up in the Morning* in those days (boy, how that would have gone on the juke-boxes!) and out of its overflow of unpublished Berlin tunes, yielded *God Bless America* when the squeeze was being put on us again 20 years later.

Mr. Berlin is in Manhattan now after his long spell helping produce *This Is the Army* at Warner Bros., to attend its premiere tomorrow night at the Hollywood Theater and then probably to take off for Europe and a Yip-Yip tour among the Yanks abroad this time. He isn't nervous about *This Is the Army;* only pleased that as a touring soldier jamboree its tunes have already won the nation's favor, and that as a movie it now threatens to add some seven or eight million dollars to the $2,000,000 it has already captured for Army Emergency Relief.

It should be noted here that, although Berlin has earned oodles of fame and fortune for his songs between the wars, his personal aim with *This Is the Army*, as with *Yip Yip Yaphank* 25 years ago, has been strictly to please. He has signed over the whole business (including his own personal services as producer, actor, technical expert, red-tape cutter and bat-boy) to the Army for free. It is even pretty hard to get him to take even a bow for it, although he is frankly delighted with the N. Y. Newspaper Guild's Page One Award it won him this Spring.

But this piece started out to be about Joe Louis and God, too, so here's that angle of it. Sergt. Joe Louis is in the film, along with Lt. Ronald Reagan and a few hundred other illustrious soldiers, and the question was, what does Joe do in

Irving Berlin as Pvt. Irving Berlin, 1917, in the film version of *This Is the Army*.

it, not being especially noted for singing.

The answer is that Joe's part (which Berlin describes, in show-business idiom, as "strictly $5.50") involves speaking his almighty line about how we're going to win "because we're on God's side."

The question arose as to how Joe came to say those particular words which are right up there with the best-chosen words of all time. Irving Berlin's theory is this:

"From the beginning of time, tyrants and dictators have been telling their people that God is on their side.

"I like to think that when it came Joe Louis's turn to speak, God came down and put his arm around Joe and whispered:

" 'Try it this way, Joe.' "

That's all for now about Joe Louis and God.

Stepin Fetchit Draws 30-Day Jail Sentence

CHICAGO, Ill. — Cooling his heels for a whole month with nothing to do but take it easy at the expense of the state should be a cinch for Lincoln (Stepin Fechitt) Perry, famous lazy man of stage and screen, who was sentenced to 30 days in the house of correction by Judge

PRESS PHOTO SERVICE

Joseph B. Hermes, July 21, on a charge of contributing to the delinquency of a minor.

Mr. Perry had to do some tall stepping and fetching it to convince Policeman Lawrence Sauser that he knew nothing about how the sixteen-year-old girl, Miss Juanita Randolph, got in his room, by asking the young woman, who was clad in his pajamas, before the officer, "Now, girl, how did you get in my room?"

During the hearing before Judge Hermes the comedian testified that the girl came to the

theater where he was appearing, while he was with friends, "just greatly surprised when then stated."
representing herself as a news- to say goodnight." He further young woman came out of the Judge Hermes, however, evi-
paper reporter, and on the night stated that after she had gone bathroom dressed in his pajamas dently didn't swallow Stepin
of July 7 came to his hotel room he missed his key. He was as as Officer Lawrence, the comedi- Fechit's story for he is still go-

ing to correct the situation by letting the defendant rest in jail for 30 days. A stay of execution, however, was granted in Perry's favor for 60 days pending an appeal.

Miss Randolph drew a six month sentence for contempt of court when she gave several conflicting statements concerning the case last week, but Judge Hermes contended that she had suffered enough and lifted her sentence.

JUL 24 1943

The Plaindealer
Kansas City, Kan

Lena Horne's Rise Was No Bed of Roses

Lena Horne's rise to prominence and to star billing in "Cabin in the Sky" has been no bed of roses. In fact, she has found many stumbling blocks in her path and she does not hesitate to talk freely about them.

It was while attending Girls' High in Brooklyn that she decided to go on the stage. So, at the age of 16, she took advantage of her mother's former professional career—she was an actress with the old Lafayette Stock Company—and got a job in the chorus line of the Cotton Club in Harlem. Incidentally, Ethel Waters, who appears in "Cabin in hte Sky," was then making "Stormy Weather" famous at the club.

She didn't stay long for she soon managed to get into the cast of "Dance With Your Gods." As luck would have it, the show received good notices but folded quickly.

After a brief respite, she joined Noble Sissle's orchestra as vocalist, touring the country for two years. Another rest followed this engagement. The Lou Leslie signed her for a part in his "Blackbirds." The Broadway show lasted quite a while, and before she knew it she had been booked as vocalist with Charlie Barnet's band.

After a few months on the radio, Miss Horne's first name was changed to Helena. It was not of her own desire. The change was made by Barney Josephson when he booked her into Cafe Sotciety Downtown, in New York. Josephson just ddin't like the name of Lena, so what else could Lena do!

Eager to go to the coast, Miss Horne packer her things a little more than a year ago and took the train west. At that time the Little Troc was being opened. She got a booking into the new night club, was accepted overnight and carried on for six weeks.

Then she was booked into the Mocambo. An M-G-M scout spotted her there and immediately signed her to appear in "Panama Hattie." She came through with flying colors in this picture and won a long-term contract from Merto-Goldwyn-Mayer. "Cabin in the Sky" is her second film for this company.

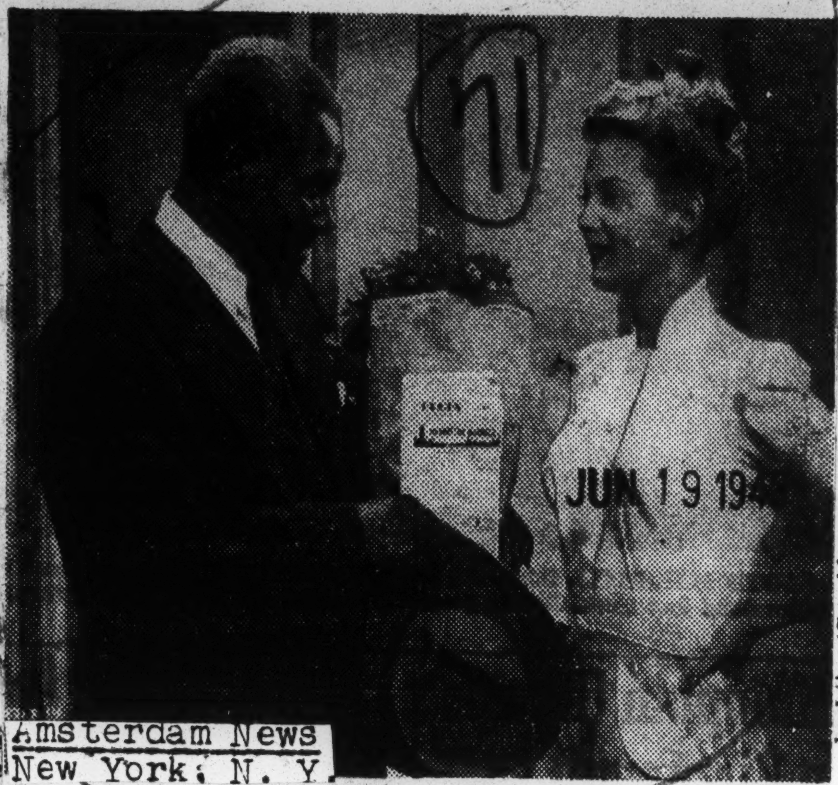
She attended primary school at P. S. 35 in Brooklyn, after which she went to Girls' High, but didn't complete her secondary education. Her one great ambition is to play a meaty role in a Broadway stage show.

Miss Horne is 25. She has lived in Harlem, Georgia and Miami, in addition to Brooklyn. Her father's name is Edwin F. Her mother's, Edna. She has recorded for the Victor album, "Birth of the Blues."

JUN 1943

JUN 17 1943

Rex Ingram in Scene from "Fired Wives"



JUN 19 1943

Amsterdam News
New York, N. Y.

Rex Ingram, noted sepia stage and screen actor, shown in a scene from the recently completed Universal studio production "Fired Wives." Rex is shown greeting Louise Albritton, as the newlywed wife of his employer, with "Good morning, I expect you are the new Mrs. Dunne?" when arrives to work

Chicago Defender
Chicago, Illinois

Honor Hattie Again

Miss McDaniel Cited By Red Cross And Army In One Week

HOLLYWOOD, Calif.—(ANP)—With each new honor resting so easily on her jovial shoulders that it apparently attracts others, Hattie McDaniel, noted screen, stage and radio star, a Hollywood Victory committee chairman and film history's only Negro winner of the Academy award, received three more citations last week. The first was to be made an honorary first lieutenant by the men of the 28th regiment, crack colored outfit stationed at the border; the other two from organizations of white women stationed at Minter field, near Bakersfield, Calif.

One of these was a Red Cross unit, the Caducers Nurse corps; the other a corps of WAACS. The emblems pinned on Hattie on each occasion was a beautiful pin with the appropriate insignia engraved upon it. Winding up a week

JUN 19 1943

Film Front

Canada Lee Talks About The Negro Artists and Films

By DAVID PLATT

Daily Worker New York, N. Y.

I MET Canada Lee on the set of Alfred Hitchcock's "Lifeboat" at 20th Century Fox Studios. . . . Hitchcock saw Canada in "Native Son" and when he started casting thought of him for the role of "Joe," the heroic steward of the torpedoed freighter. . . . Canada was the first player chosen for the picture. . . . It's a good role, Canada said. . . It has nothing in common with the eye-rolling, chuckle-headed, irresponsible plantation caricature that the movies have made familiar. . . . "I am cast as a humanitarian character who has seen a lot of things, done a lot of things, a man of great moral superiority who saves lives . . . in other words, a good human being." . . .

In the beginning, said Canada, "Hitchcock wanted me to make gestures and do things the way he had seen them in a thousand previous films. . . . Of course he didn't mean any harm. . . . Like so many other directors and writers he just didn't know. . . . When I explained how it should be done, he said, all right, have it your own way." . . .

Canada could not stress enough the enormous responsibility that the Negro actors themselves have and should have in this matter. . . . The motion picture industry, he felt, was becoming more and more cognizant of the changing times. . . . "They are trying to do something about it. . . . You cannot blame them wholly for the bad Negro sequences in films. . . . There is no need to go into detail but certain Negro stars have played almost nothing but grinning clowns . . . clowning even when they didn't have to. . . . Every one of these roles has been a backward step." . . .

The Negro stars must begin to put dignity into even the most menial roles, Canada continued . . . "What's wrong with being a porter on the screen. . . . Negroes are porters in real life. . . . It's not the porter that we object to in the films. . . . It's the lack of dignity with which the role is played. . . . Alfred Hitchcock listened to me earnestly when I tried to explain how my part in 'Lifeboat' should be played. . . . I am sure that other directors and writers are equally willing to learn. . . . The Bill Robinsons, the Ethel Waters and the Rochesters have a responsibility to the Negro people. . . . If they refused to do the things they do, the people would love and respect them." . . .

Millions of Negroes go to the movies and the theatre, Canada said. . . . "They associate themselves with the characters they see on the screen. . . . A good role such as the one Dooley Wilson had in 'Casablanca' or Ernest Anderson's role in 'In This Our Life' is a powerful cleansing force. . . . It does something to the insides of Negroes."

Take "Native Son" for example. . . . "Negroes came backstage crying. . . . For once something had been said forcefully and with wonderful dignity and was said about Negroes. . . . It left them with a beautiful feeling. . . . Even in the South where there was friction when we came, there was none when we left. . . . People can be educated out of prejudices." . . .

Pictures and plays can go far to eradicate the evils of our time, Canada emphasized. . . . They have to have the right tone, a little sugar perhaps. . . . "Nothing wrong with sugar-coating dynamite . . . the sugar can be in the drama to take the emphasis off the issue." . . .

Canada was pleased to hear that Darryl Zanuck made the same suggestion at the Writers Congress when he urged writers to dress their social themes in the "glittering robes of entertainment." . . .

OCT 28 1943

71-1943
New Republic
New York, N. Y

The Great White Way

HOLLYWOOD's latest example of segregation, "Cabin in the Sky," is the usual religious-comic handout that is given the Negro by a white studio whose last thought is to make a movie that is actually about Negroes. This is like trying to make a Christmas tree by bringing together all the tinsel, lights and candy canes you can lay your hands on but leaving out the tree itself. "Cabin in the Sky" misses the heart of the idea, although it is played solidly by Negroes, and has all the guaranteed (by white men) Negro-folk fixtures from Heaven and Hell walking around in pants to Hall Johnson Choir music. There is going to be no movie made about the Negro until one is made about him in relation to the rest of the country of which he composes ten percent. His blues, dress, his whole attitude, do not exist in a vacuum but have meaning only as they are seen inside the society that made them.

"Cabin in the Sky" first cuts itself off from everything white and then constructs a niggertown—out of jimcrack architecture, stage grass and magnolia trees—to look like Paradise. In this state of unreality the only course is to fill the movie with God's messengers and make the struggle one between Heaven and Hell for the hero's soul. In the midst of this, the story line is no different from the more superficial movies made about white people. The wife loses her husband to the charmer and wins him back again, the approach being from the snickering, genteel side of sex. The characters are merely tags marked "Gambler," "Temptress," "Wife," which is what you have left after you have stripped the character of all emotions and qualities that would arouse comparison, perplexity, feelings of inferiority or admiration in a white audience. The preacher in this movie is just about what the Tuesday-afternoon bridge club would like for a Negro preacher—a broad-shouldered, clean-cut young man with perfect manners, clothes, and a suitably unprofound religion, a man who is not too much a Negro because he has all the manners of a white man. Compare him with the Negro in "The Oxbow Incident," whose presence bespeaks a life that has endured much hatred and violence, and whose religion, by forgiving everything, has become a mysticism beyond the understanding of the townspeople. Moreover, the visual quality of this man has a roughness, irregularity and unprettiness that I have seen achieved so well and in the same spirit by two Negro painters, Horace Pippen and Jacob Lawrence.

Hollywood, in its position of greatest public influencer, solidifies racial prejudice to an enormous degree by its "Cabins in the Sky," which are an insidious way of showing the Negro his place. The all-Negro film is no less Jim Crow than a bus where whites sit in front and Negroes in back, because the film is owned, operated and directed by whites, even to the song writers. (The story that is always going to be written by Duke Ellington is always tripped up somewhere and never gets written.) On the surface a whitewash, but really a stab in the back, these religio-comic treatments rob the Negro of a self and a place, relieve the whites of any necessity to realize that the Negro is really a person who lives next door, goes to work on the same bus to the same factory in Detroit. (Even the place society has given him inside the noose of a lynching party is given to whites in the anti-lynching movies.) Hollywood, in sound treatments of Negroes like those in "The Oxbow Incident" and "Bataan," has shown maturity and intelligence, but it will have truly merited respect only when it brings out a movie where the central figures are Negroes living in a white majority.

The one value of all-Negro films lies in giving Negro artists an outlet for their talents. And the one value of "Cabin in the Sky" is the talent of Rochester, Lena Horne and Louis Armstrong, irrespective of anything in the movie script. Rochester gives just the right emphasis to his innocence and guilt and tops everything with his wonderful dance concocted out of a minimum of movement. Lena Horne, despite her voice, has some truly marvelous equipment and ability to use it, and Louis Armstrong, without his trumpet and song, is still at home. Their offerings are well turned decorations on something which is a stale insult, cheap, and growing daily less innocuous.

The tragic fact is that the Negro artists are in no position to bargain with Hollywood, because if they refuse to play in bad movies they only bring Hollywood closer to its goal, as shown in "Cabin in the Sky"—the complete negation of the Negro in American society. As long as Americans accept the all-Negro film, it is obvious that they can take it or leave it, and Hollywood is more than willing to leave it.

MANNY FARBER

JUL 5 1943

Courier-Journal
Louisville, Ky.

JUL 24 1943

RIALTO—Told in songs and dances by Bill Robinson, Lena Horne and Cab Calloway, shown here, and Katherine Dunham and her troupe, Fats Waller, Nicholas Brothers, Ada Brown and Dooley Wilson, "Stormy Weather" is booked to open Thursday with an all-Negro cast.

New Picture

This Is the Army (Warner) on Technicolored celluloid should make the flesh version's $1,951,045.11 (earned for Army Emergency Relief) look like eleven cents in a deserving bucket. For it offers U.S. cinemaudiences the rare pleasure of feeling generous toward a generous job.*

The screen story, to be sure, is middling silly, with George Murphy stumping around with white-of-egg on his temples, looking about as middle-aged as a popular halfback in a high-school drama, and Joan Leslie rather brutally strong-arming his "son," Lieut. Ronald Reagan, into a war wedding. But even such stuff has its

Time
Chicago, Illinois

AUG 16 1943

"YIP YIP YAPHANK'S" BERLIN
Endearing.

curious, warm appropriateness, and once the show proper gets marching to the irresistible extroversions of military brass, you can hear nothing else, least of all your own second thoughts. Some high points:

▶ Michael Curtiz' broad-brushed management of a scene in which the entire cast of 1918's *Yip Yip Yaphank*, on the closing night, marches from the stage through the audience to their France-bound transport. This scene, almost as good as similar tear-jerkers in *Cavalcade*, is new with the film version.

▶ An "old-timers" number, featuring some grizzled, winning atavists from World War I's *Yip Yip* and climaxing in sad-face Patriot Irving Berlin's almost voiceless, endearing rendition of *O How I Hate to Get Up in the Morning*.

▶ The horsing and singing of the wool-bearing *Ladies of the Chorus*, who have

* Warner Bros. will take costs only. Director Michael Curtiz, Kate Smith and many another principal, following the lead of Author-Composer Irving Berlin, have donated their services. The men who do the brunt of the work do it at soldiers' pay.

taken almost excruciating care to be mistaken neither for transvestite chorusmen nor for the quite convincing young ladies they dared to be on Broadway.

▶ The all-Negro *What the Well-Dressed Man in Harlem Will Wear*, vividly sung, skatted and danced, and abetted by some punching-bag polyrhythms from Sergeant Joe Louis and by his startling stage presence (*see cut*).

If there is an exception worth taking, it is to Warner Bros.' continued public rumbleseating with the President of the United States. It is still any gossip's guess whether the engagement is official or whether they just like each other very, very much. But when, in two pictures so close together as *Mission to Moscow* (TIME, May 10) and *This Is the Army*, the President is referred to with such breath-catching reverence, it seems only decent that the audience should dim the lights, steal out softly, and leave them alone together.

AUG 16 1943

Washington Post
Washington, D. C

An Illustrious Colored Cast In Novel Musical at Columbia

"CABIN IN THE SKY." Metro-Goldwyn-Mayer picturization of the stage piece of the same name, adapted to the screen by Joseph Schrank, starring Ethel Waters, Eddie "Rochester" Anderson and Lena Horne, with Rex Ingram, Louis Armstrong, Kenneth Spencer, John W. "Bubbles" [illegible], Oscar Polk, Mantan Moreland, Willie Best, Fletcher "Moke" Rivers, Leon "Poke" James, Bill Bailey, Ford L. "Buck" Washington, Butterfly McQueen, Ruby Dandridge, Nicodemus and Ernest Whitman. Directed by Vicente Minnelli. At Loew's Columbia Theater.

JUN

The most illustrious all-Negro cast it would be possible to assemble this morning will take possession of the screen at Loew's Columbia Theater in a musicalized novelty cut from a shrunken pattern of "The Green Pastures."

"Cabin in the Sky" memorializes the struggle of the ages between the powers of heaven and hell for the possession of a human soul. The story has been translated into the simple symbols of everyday

People's Voice New York City

INGRAM AND BOGART

Rex and Humphrey relax between shots. The picture, "Somewhere in the Sahara," location, American desert. The lady in the picture, "Lulubelle," a jeep, can be seen in the background. Inset, Rex, as Tambul, British Sudanese fighter, who leads tank soldiers across the desert.

Rex Ingram Says Big Chance Has Arrived for Negro Actors

People's Voice New York City

Rex Ingram, that great-big-gorgeous-hunk-of-in-demand screen artist, sneaked into town the other day with his charming wife, and put up bag and baggage at Harlem's leading hotel. And your reporter lost no time in nabbing him for an exclusive interview.

When I arrived, baggage was strewn from one end of the room to the other, and Rex was on the phone trying to get his June 15 tax straightened out. (Tax remember?) When he had finisheed, this all-important business, we got down to what I consider even more important, Negroes in the movies.

Rex has just finished shooting Columbia's new war picture, "Somewhere in Sahara." This unusual picture of the fighting forces in New Guinea, was made in the desert lands of Brawley, California, and the story of this little sleepy town is one which heartens those of us who daily listen to recitals of gross discrimination at home and abroad. It seems, *the* hotel in the town had been engaged, in part, to accommodate the entire company and all was fine until the hotel management, found that one member of the company was of dark hue. He informed the director, who happens to be Soltan Korda (brother of Alexander) that it would be impossible to put Mr. Ingram up. That started trouble in the camp with every member of the cast and crew soliciting the indignation of the Chamber of Commerce and other outstanding organizations in the town. Needless to say, the hotel not only tucked its tail, but treated Rex like a king.

BOGART STARS

"Desert," stars Humphrey Bogart, with Rex next in line for second credits. There are 12 more in the cast.

A jeep called "Lulubelle" is the feminine lead. The picture will be released in the next three or four weeks.

I asked Rex what he thinks the chances are for the Negro continuing to get important roles in pictures, and it is his belief that the time is more than ripe for we folks of color to reach the top in this industry.

He says, however, that those who are in demand must, and should take seriously, the position they are placed in and guard very carefully in every way these opportunities. For instance, it is all important that an artist protect his health by moderate living and not think he can play the best part of of the night away and report for work the next day in fit condition to do his work. Also, this is the time for Negro writers to come forth with the kind of scripts Negroes want to see on the screen.

Ingram is in New York on business which is apt to hold him here indefinitely.

COLUMNIST SUGGESTS A SPECIAL SCREEN AWARD FOR ETHEL WATERS

Pittsburgh, Pa. Courier

NEW YORK, June 17—Ed Sullivan, noted Daily News columnist, went all out for Ethel Waters, who is starring on Broadway in "Cabin in the Sky."

Said the News columnist: "Perhaps some white actress will come close to the faultless performance of Ethel Waters in 'Cabin in the Sky,' but I'll give odd against it, and if she doesn't get a special statuette, Hollywood will convict itself of gross discrimination."

As the General from Heaven, otherwise the Rev. Green, and Lucifer, jr., Kenneth Spencer and Rex Ingram wage their war in impressive fashion, which is by way of being a bit of a reversal for Rex Ingram since it was he who played De Lawd in the screen version of "The Green Pastures."

Also among the foremost in the proceedings are John W. "Bubbles" Sublett, who has a song almost as good as his "I've Got Plenty of Nothin'" in the original production of "Porgy and Bess"; Ernest Whitman, as Jim Henry, the neutral bystander; Louis Armstrong, as the trumpeter, and Nicodemus, as Dude. To give life and vibrance to the musical numbers, Duke Ellington and His Orchestra are prominent and so is the Hall Johnson Choir.

Presented on the stage with the identical cast, "Cabin in the Sky" would be at least a $3.30 attraction—maybe $4.40.

It will, of course, be surrounded by the usual bill of supplementary short subjects. N. B. B.

World-Telegram
New York, N. Y.

The gent in the uniform (Kenneth Spencer) is an emissary of the Lord, down on earth to look after Ethel Waters; Rochester and Lena Horne in Cabin in the Sky, currently on Loew's Criterion screen.

Story of Faith and Devotion

The story of the simple faith and unwavering devotion to her scapegrace husband of Petunia Jackson is made the frame of a mighty struggle between the forces of good and evil for eternal possession of the soul of Little Joe Jackson, the backsliding gambling man. The arena of the conflict is successfully the church, the little cottage of the Jacksons and the dance hall. The allegory and the actual do not blend too well, but in the view of the amusement-seeker will be held together well enough by th recurrent musical intrludes that compile the picture's strongest claim to attention.

The contrasting characters of the Jacksons are in the incomparable hands of Ethel Waters and Eddie "Rochester" Anderson. Ethel Waters long since has established herself not only as one of the foremost singers of her race but also as one of its most richly gifted actresses. She has ample opportunity here to demonstrate the full measure of her artistry in both fields. Eddie Anderson fulfills the requirements of his part by becoming a more subdued "comic" than usual. As his evil genius, spreading her allurements lustily in the interests of Lucifer, jr., Lena Horne is a pretty glittering temptress with almost as much of a way with a song as the less flamboyant Waters.

Ingram Changes Pace

71-1943

Hazel Scott Appears In "The Heat Is On"

As direct and explosive as machine gun fire, "The Cross Of Lorraine," starring Jeane Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke, Richard Whorf, Peter Lorre and Joseph Colleia, MGM's second powerful war drama to feature an all-male cast, will come to Loew's 116th Street and Victoria Theatres, Thursday, December 9th, for five days.

Having created a matchless characterization in "Assignment In Brittany," Aumont makes a bid for further screen laurels as Paul Dupray, French prisoner of war who almost succumbs to Nazi ideology.

Enacting the role of Victor Labiche, an iron-spirited, idealistic another peerless portrayal on his Gallic soldier, Kelly chalks up blackboard of screen hits. His characterization of the ex-taxi cab driver who refuses to be coerced by Nazi cruelty ranks with his other great roles in "Pilot No. 5," "DuBarry Was A Lady," and "Thousands Cheer."

Peter Lorre, one of Holywood's ablest "menace men," deserts the eerie halls of horror to portray Sergeant Berger, sadistic jailer to whose barbarity the French prisoners pay toll.

For his second role under a Metro-Goldwyn-Mayer long term contract, Whorf enacts an adjutant in the French medical corps who becomes the prison camp's only doctor: Francois LeMaire. This is a right-about-face from Whorf's previous portrayal of an inspired Fascist in "The Keeper Of The Flame."

The co-feature has Mae West, Victor Moore and William Gaxton appearing in "The Heat's On," with Xavier Cugat and his orchestra, Hazel Scott, Alan Dinehart and a host of others in support.

Colored Actors Portray Life As Is, Says Mantan Moreland

Philadelphia Tribune Philadelphia, Pa. AUG 21 1943

AUG 21 1943

HOLLYWOOD. — (ANP) —One of the topics most frequently discussed among these circles in which the more important colored actors in films move is the current attitude toward roles assumed by colored actors. Almost inevitably the comment veers around to the now famous visit of Walter White to California last year in what the actors contend was the self-appointed role of "Mr. Fix-It." They insist that Mr. White came out to adjust a job which he was ill fitted to serve, that he did not deign to consult with or secure the opinions of any of the workers on the job and that manifestly if he attempted to speak for two and a half million colored theatre goers he was in no position to reveal what was in the mind of that army either.

Mantan Moreland, one of the top delineators of comedy on the Hollywood scene just now, relieved himself of a series of opinions last week which were interesting. Moreland and Ben Carter have just formed a team White and the NAACP in tacts and the undoubted artistic standing, is expected to soar to new heights in the portrayal of funny situation.

Moreland, referring to Walter White and the the aNAACP in its current interest in the theatre, said:

"I admit there's a big job for those guys to do but they should start with the man on the street."

"They ought to put out deputies," Moreland continued, "in each community like 'Little Tokio' here in Los Angeles and even some parts of Central avenue—Hastings street in Detroit; Filmore street in San Francisco; Beale streets in Memphis; Rampart street in New Orleans; Five Points in Denver; North Second in Miami and 125th street in New York City. These deputies could help to see to it that these people who don't conduct themselves decently, who are loud in theatres curse, wear conspicuous clothes and in a million different ways reflect upon the rest of us, might be induced to change their attitudes and habits. Much good could be accomplished.

"The scenes in pictures which are now called 'degrading' would really be artistically beautiful creations. If the man on the street were not living the scenes in real life. What people really resent is the fact that the situations are true. If we commercialize on the comedy in some of the situations it is art to people who actually who do not know that it happens in real life... ....

"A campaign to straighten out the real life situations among our people would be more like starting at the root of the evil. You can say what you will about 'judging all Negroes by the conduct of one' and the evil which results from that attitude but to tell the truth the undesirable Negro is in the majority so far as meets the eye. ....

"If a national campaign were started" said Mr. Moreland in conclusion, "to see that every Negro 'who meets the eye' of the white man is desirable in dress and manners, then any actor who portrayed a Negro in laughable situations could be called an artist rather than 'a Negro acting natural.' Walter White did not need to come to Hollywood to improve the Negro's status in pictures. He could start the ball rolling by improving the stature of Negroes in every town and city where the NAACP has an organization for advancement."

The new movies . . .

Tribune Los Angeles Calif

By Lucius W. Lomax Jr.

"Sahara" — Columbia, starring Humphrey Bogart, J. Carrol Naish, Bruce Bennett and Rex Ingram; directed by Zoltan Korda.

There isn't a good deal of novelty in the plot of this picture; it is reminiscent of "Beau Geste" and several other "last stand" desert epics. However, Director [illegible] Korda and his cameraman must have gotten their heads together and decided on these effective differences in the treatment of their subject matter: they would, under no conditions, include any romanticized desert scenery, date palms, lushly green oasis, etc. Their research department obviously had assured them that the African desert the Allies had fought on was not such a one. In keeping with this simplified realism of photography, they decided, also, to restrict the dramatic action; they were intent on giving their picture a resemblance to what a newsreel account of the same incident might have been. For them to even aspire to such simple, unfurbished realism is a hopeful sign of better pictures in the offing. They have given a good cue to others in the business; it is time for some bread instead of all cake for movie-goers.

The story is about the "Lulabelle," a medium U. S. army tank, and her gallant crew, Humphrey Bogart commanding. At the beginning of the picture, the original crew is reduced to Bogart and Tex, Lloyd Bennett, in an engagement with the enemy. Orders come over the radio for a general retreat and for assembly some hundred miles to the rear, and they get the hell out of there. Thus begins the heroic trek of the Lulabelle. On her way back a detachment of stranded allies are picked up. A British officer, [...] Australian, a Free Frenchman [...] later, a French Colonial sol- [...]er, Rex Ingram, and his Italian [pr]isoner . . . still later a German [...]ot is shot down and captured. [Th]is polyglot assemblage, of al[lies] and enemies, is the Lulabelle's [...]w as she turns to her rendez[vou]s.

[CO]MES THE RUB

[R]ex Ingram, native to the desert, is chosen as guide. With their water supplies gone, he must, of necessity, lead them via the closest watering places. The first one arrived at is a dud; the second, where the drama is unfolded in bulk, is temporarily out of order, but comes to life at the dramatically right moment. Here at this watering-hole, the Lulabelle and her crew dig in for a Custer's stand in a delaying action against a German battalion which must be stopped, even if it calls for a miracle in doing so.

Until the last 10 minutes of the picture, Director Korda adheres religiously to his original intent of keeping the story within the narrow gauges of realism, then suddenly, from nowhere, comes the fantastic Hollywood hand-me-down ending. I suppose he felt justified, after so much dramatic purity, in attaching what he felt was a sure-fire bit of commercialism. Or maybe it was the producer's dictum which forced the unexpected departure. Whichever, it was certainly an unseemly ending and nearly spoiled the picture for me.

All of the cast did some very fine acting and that is something to do in the strange company of an all-male cast, devoid of any relief from the sustained theme of male ruggedness. Bogart, J. Carrol Naish, and Ingram turned in the best performances for me. Mr. Ingram did handsomely as the intelligent, well-spoken, wistfully philosophical tribesman. It is, in my memory the first time for such a character portrafal, for the usual African met with on the screen is garbed in a loin-cloth, equipped with a spear and is instructed to jump out of a bush and garble some senseless mumbo-jumbo or scream "boo!" with ludicrous mockery of fierceness. Ingram did neither, and much to the credit of someone, the character was delineated with dignity and understanding.

The best of the picture was the siege sequence; most battle scenes to date always seem a little overdone with a totally confusing jumble of explosive effects; but this one seemed to go on something like a real battle must. There was scarcely any accessory lighting, and the resultant darkness of the

DEC 20 1943

used

scenic paraphernalia and of the actors' faces gave additional realistic emphasis.

It was a good picture and enjoyable, and if they must tack those success-story endings on, they must. That didn't detract enough to completely spoil it, so I recommend it as an example of what dramatic interest and pitch can be sustained without a glamourized version of incident and props.

Appear in "Stormy Weather"

Amsterdam News
New York, N. Y.

SEP 18 1943

YEAR'S BIGGEST HIT—Bill Robinson, Lena Horne and the inimitable Cab Calloway are shown above in one of the topnotch scenes of "Stormy Weathter" opening at Sumner this Sunday for four days. The second hit will be "Bomber's Moon."

Nation
New York, N. Y.

AUG 14 1943

SHOWING of the Negro movie, "Cabin in the Sky," at the Maury Theatre in Mount Pleasant, Tennessee, was halted half an hour after it opened. A mob gathered in front of the theater and its leader ordered the manager of the theater to stop the showing. The manager went to the sheriff and asked what he should do. The sheriff advised him to obey the mob.

Ann Brown Collects $10,000 For Picture

Philadelphia Tribune
Philadelphia, Pa.

SEP 18 1943

HOLLYWOOD. — (ANP) —"Hurry and find her; bring her back, so we can shoot that scene over, or it will cost the studio $5,000 more," Leroy Prinz, director at Warners-First National, was heard to exclaim Wednesday afternoon of last week. The command sent stand-by car drivers, messengers, assistant directors and others of his huge staff scurrying here and there to find Ann Brown, who had just left the set after ending up her role as "Bess" in the "Porgy and Bess" sequence of 'Rhapsody in Blue.'

He was heard to explain that after more than a week she had finished her part that she was getting $10,000 for the picture. But the contract ended at 12 that night, and it specified if she was kept over that time should have to be paid $5,000 more.

SEP 18 1943

The scene in question was Miss Brown singing "Summertime" as she strolls among the residents of "Catfish Row," engaged in various pursuits. After coming to "Porgy" and embracing him, she pauses at a table where Madam Sul-Te-Wan, Louise Robinson and Bertha Woolford are playing cards.

She picks up the ace of clubs, looks at it and lays it back down on the table. The camera was to have c ught a good closeup of the card, so it could be seen by the audience when the picture was released, but when they ran off the early afternoon "rushes" of the developed film, in the projection room it was indistinguishable. Miss Brown returned; the scene was shot over, and the officials breathed easier.

Canada Lee Says Hollywood Offers Him His Best Chance

SEP 18 Amsterdam Star-News SEP 18 1943
New York, N. Y.

HOLLYWOOD—Following swiftly in the path of Paul Robeson, Rex Ingram and other Negro greats of the theatrical world, one-time welterweight contender Canada Lee who will play the role of "Joe," steward on a freighter, in 20th Century-Fox' "Lifeboat" bubbles over with anticipation of the things he can achieve in behalf of his race.

The square-shouldered, peppery ex-puglist made tremendous strides toward that end in his powerful role of Bigger Thomas in "Native Son," the Paul Green-Richard Wright drama.

Not Primitive

"Fighting gave me a grand start," he says, "not because it was a quick way to earn a living, but because I was fortunate to tackle it with a feeling that it wasn't a primitive business of trying to knock the other guy's brains out, but because it was an art—an art that require a nimble mind and easy grace.

"And there was a great deal of satisfaction in catching the reactions of those who talked of boxing to me. I guess they expected to hear me mumble 'dat guy will be a pushover' or 'dat guy will be a sucker for a left.' They were surprised to hear me talk sense."

But although he had only meager schooling, Lee, who was born Lionel Canegata, came of an educated family with a strong strain of musical appreciation and culture.

A harum-scarum youngster, Lee ran off to Canada to become a fairly successful jockey, booting h me many a winner at Dorval and Blue Bonnets. When he could no longer make the weight the prodigal returned to resume musical training as a pianist and violinist under his mother's patient coaxing.

Concert Violin

The high point of that phase of his career was reached when he appeared as a concert violinist in Aeolian Hall.

But he soon was lured away by his talent for fisticuffs. It was as an amateur champion that he picked up the Lee Cognomen. The picturesque Joe Humphreys found his name unpronounceable and conveniently gave him the monicker that carried him high in professional ranks, first under the handling of old Jim Buckley and later of Luis Guittere pilot of dazzling Kid Chocolate.

Just as he was at the threshhold of the welterweight throne room, Lee was forced out of fistiana with a dimmed right eye that ruined his style of boxing, "a blend of cuteness and punching power," as he likes to put it himself.

He was fighting Andy Divodi, a high ranking fighter of the late 20's, when a seemingly harmless punch on the side of the head detached the retina.

Fronted Orchestra

Lee knocked around as a small-time band leader until his luck ran out in that calling and he was hanging around a Harlem YMCA rehearsal of a Federal Theatre project when he was picked from the sidelines for a part in the play.

He attracted important attention when he took over Rex Ingram's part in a notable drama, but his fortunes began to climb in earnest when Orson Welles became interested in him. The dynamic Welles who has a reputation for uncovering talent, cast him as Banquo in a Negro characterization of "Macbeth."

It naturally followed that Welles picked him for the "Native son" role, a part that realizes Lee's fervent desire to do something for his race.

"Roles like mine in 'Lifeboat' will do much to promote real racial understanding," Lee declared, "as well as to open up the field of sincere dramatic contribution which my race can add to the stage and screen."

"Three Is a Family" in Harlem Premiere

Afro-American
Baltimore, Md
DEC 4 1943

A.N.T. Presents Comedy at Liberty Theatre While It Runs on Broadway

By DON DeLEIGHBUR

NEW YORK — The American Negro Theatre (ANT) fell heir to a theatrical windfall when Director Abram Hill got permission from the veteran Broadway producer, John Golden, to present the famous comedy, "Three Is a Family," in Harlem, while the play is still running on Broadway with its original white cast.

The way the youngsters of the theatre attacked the play in its premiere at the Library Theatre last week compared favorably with the professional treatment it receives downtown.

Makes Good Beginning

"The American Negro Theatre," Arthur Pollock, one of New York's top critics, declared, "looks like it could amount to something very important in the theatrical life of New York City. It is a city long in need of a first-rate colored theatre. And this perhaps is it. The group will have the world beating a path to its door if it continues as it has begun."

Perhaps "On Strivers Row" is the most famous presentation by the ANT group, trained professionally for the past three years. From the pen of Abe Hill, the play was tossed around on Broadway and analyzed in Hollywood. Dan Burley, the late Leonard Harper, James P. Johnson and Jesse Stone put on a musical comedy version of the script at the Apollo Theatre for a week's successful run two years ago.

Talent in Cast

From "Strivers Row" came such players as Helen Martin, who was later picked by Orson Welles for the role of Bigger's sister in "Native Son." In the cast of "Three Is a Family" are such talented youngsters as Fred O'Neal, one of the founders of the group; Geraldine Peillerman, of Hampton, who played in "Run Little Chillun."

Hilda Simms has had roles in "You Can't Take It With You," "Cavalcade," and "Kiss the Boys Goodbye." Paul Suggs has played in "Winterset" and "The Male Animal." Melvin Greene was in the original version of "Porgy" both here and abroad and was in the Pulitzer Prize play, "In Abraham's Bosom."

Some day adequate funds will be raised to purchase or lease a small theatre for the ANT group, which will give our future thespians the background necessary for successful careers. Right now our youngster will have to make the most of w at they have. And that is what ANT is doing, and well with "Three Is a Family."

71-1943

Sissle Writes Open Letter Of Congratulations to Lena Horne

Bee (Magazine Section

Chicago, Ill.

Miss Lena Horne,

My Dear Little Lady:

I want you and the public who admire you so much to know what a great thrill I received as I watched your superb performance in the picture "Stormy Weather." As it unfolded on the silver screen you were unquestionably placed in stardom as race's first universally accepted glamour girl of the movies here in America.

Your position in the motion picture world as a star in a romantic role and as such accepted in every major house in the country is the realization of a 20-year dream of my former partners and myself.

What makes me feel so personally happy at your triumph is though I lay no claim at being responsible for your present success yet I do feel personally responsible in helping you get started up the ladder. And I get a double kick out of the fact that it was F. E. Miller, who when he was working with you in the Cotton club, came to me and demanded that I take you out of the chorus in the Cotton club and place you in my orchestra because, as he put it, "You know, Sissle, what we swore we would do about our women and this Miss Horne is not only a beautiful and talented but she is a nice respectable girl and we must push her to the front."

Anyhow he made up my mind to give you an audition. I had never seen you in the club but I always respected Miller's judgment and when you arrived with your mother and I saw your perfect little lady-like actions and appearance I immediately knew Miller was right.

But it was not the part that Miller and I played in your getting started that caused me to write this letter but it's the all the sweeter because your success is the fulfillment of our vow.

To get the full force of what I mean you and the public must realize when we prepared to do "Shuffle Along", there had not been any first class colored shows for 10 years. Since the death of George Walker and Bob Cole and Ernest Hogan there were no Negro shows only the Smarter Set company that played southern states only. Bert Williams was the only Negro performer in the legitimate theatres. The only other Negro performers of high rating were the dozen acts including Blake and myself who played the Keith Vaudeville Time. And the "powers that be" kept us on the No. 2 spot of the Bills and most of the time we were out in the street before the house filled up. The only exception would be when the bill was weak or nobody could follow us then they would put us next to closing, just before the animal act.

And I must say right here that this was one of the main reasons Miller and Lyle and Blake and myself strove to put on a Negro legitimate show so we could go to the towns where the Keith houses were and show we could draw crowded houses. Every time we went to the offices to protest our positions and low salaries we were invariably told the white headline acts were drawing them in and we, the colored acts, were simply entertaining them after they were in. Well, frankly, they had about broken my heart because I knew from our act's applause and newspaper writeups that many times we, as were all the other colored acts, as far as the audience was concerned, were the stars of the bills. But we knew it was the system to keep us out of the big money. And Blake and I had booked passage to England where I knew my war record would give me recognition there in a country that was not so prejudiced.

Anyhow Blake and I agreed to postpone our European tour and cancelled our contract to a later date to try and produce Shuffle Along. The story of that would make a book. But the greatest discouragement we received was from Sime Silverman, the publisher of "Variety" which, as you know, is considered the performers' "Prayer Book."

All four of us knew Sime and we considered his advice priceless. And he was always a great friend of the colored performers and would go out of his way to praise colored acts when ever their works warranted it. So we knew we would get honest, sincere advice from him.

The four of us were hustling and closing up the loose ends of our preparation to calling rehearsal when one evening we were rushing up to the Sixty-third Street theatre and ran into Sime Silverman at Eighth avenue and 58th street right in front of Reisenwebber's cafe. We asked him what he thought of us putting on an all-colored show. Well, he kinda smiled and said, "Boys, save your time and money and forget it." He asked us were we going to put on a minstrel show. We told him no we were going to put on a musical comedy. Then he asked us how many colored women were there in vaudeville playing the big-time. The answer was none. He then asked did we ever hear of a Negro woman playing first-class legitimate houses in America. The answer was no.

Not a Chance.

He said, "Listen, fellows, the white American theatre-going public will not accept colored women. They will accept a man now and then there is Bert Williams in the Follies." He pointed out that you can't have a colored musical comedy without glorifying the colored girl in love songs and scenes, and the white women will not stand for that.

With those remarks, to which we had no concrete rebuttal, he politely left us and his last remarks were to save your money and stick to vaudeville, which to us meant slavery.

Well, needless to say we did not take his advice but we were four stunned fellows as we wandered in a daze towards Columbus Circle and stood there beneath the monument silently. We had hoped for moral support from Sime and his paper but we knew he was speaking what he really thought the case. But we had known that during the days of Williams and Walker and Cole and Johnson that though their shows were kept on the intermediate circuit, now and then at the beginning or end of the theatrical seasons when they were given a first-class house to play that they were well received by the best. We knew Ada Walker had once headlined the Keith circuit in the summer time. As we four stood there speechless I believe it was Lyles who broke the silence. He looked up and saw Columbia monument and cracked, "Hey, fellows, look. There's Columbus. They thought he was crazy when he sailed away to find a New World, so let us try. Maybe we can make it too."

Well, anyhow that was our grim determination and we four vowed right there we would glorify the Negro woman or go broke trying. From that effort came the glamorous personalities Lottie Gee, Florence Mills, Josephine Baker, Adelaide Hall, Edith Spencer, Etta Moten, Florence Jones, Elizabeth Welch, Valaida Snow, Jennie LeGon, Nina Mae McKinney, Ruth Bayton, Blanche Calloway, Anastine Haynes, and your nearest rival, Hazel Scott. (Remember when I had you two kids make a test record together in 1936? Wonder where it is? I would like to hear it once more.)

So my little lady, as you stand there on your pinnacle I don't think I err when I say that Negro womanhood has never been more lovingly and charmingly acclaimed or glamouried before. I know, though modest as you are, you realize your prominent place in the eyes of the world. I have done a great bit of traveling since "Stormy Weather" has been released and it's the universal acclaim of your stardom that I have heard from press and public, that prompts me to write you this letter of congratulation and thanks, and to let you know there are three living souls, Miller, Blake and myself, who thank you from the bottom of our hearts.

And we are sure that our buddy Lyles stands on the "Other Shore" surrounded by the souls of those who paved the the way to make our success which in return made possible your opportunity. I refer to George Walker, Bob Cole, Ernest Hogan and Jim Europe and Bert Williams and many others who struggled against unsurmountable barriers to put Negro womanhood at the goal that is yours today. George Walker and Bob Cole died broken-hearted because they could not get through.

At this important moment, you are in the theatrical world as outstanding a representative of the young womanhood of our race as Joe Louis is to our young manhood. It's a mantle that any woman would be proud to wear and knowing your sterling ladylike qualities I am sure that you will wear your crown with all the dignity and poise that such a coveted position merits.

Thank you again and again, may God guide you and continue to bless you.

A 64 Dollar Question.

Bee (Magazine Section

WHEN is Hollywood going to really give the Negro the break in pictures that it has so ardently promised? That there has been a conspicuous improvement, we hasten to admit, but this improvement has largely been confined to musi-comedies, without few exceptions such as exemplified in "This is Our Life." All of the other facets of life characterize us too. A simple fact this, but Hollywood ignores it.

Chicago, Ill.

It is universally agreed that the movies exert a tremendous influence in creating mental patterns about places, people and things. False presentations very often cause distorted viewpoints. Omissions where historical accuracy is indispensable afford an incomplete presentation and very often because of this suggests that certain people, certain classes take no part in improving or changing existing patterns. These omitted people unconsciously or even consciously are regarded as nonentities or "not belonging."

We have been apprised that Paramount pictures have been derelict in giving a factual picturization of one of its latest releases, "Alaska Highway." Here it could have given the Negro the real break he deserves for his part in building the Alaskan Military Highway. It chose otherwise, and left out the part that a Negro corporal, Refines Sims, Jr., played at the controls of a giant bulldozer in burrowing through the spruce forests of the Yukon Territory, disregarding personal peril until, along with his comrades, the highway was completed in six months instead of the upwards of two years that civil engineers had calculated it would take to build it.

Of the seven regiments of the U. S. engineering troops, three were Negro, yet Hollywood's Paramount studio forgot to remember this.

Such deletions in an historical picture is a parody on the judgment of both those who produce and those who view such shoddiness without intelligent protest. We repeat our opening query: When is Hollywood going to REALLY give Negroes a break in pictures?

Hollywood Script Writers Adopt Credo

Journal and Guide

THERE have been many evidences in the past year or two of a change of conscience by Hollywood where the presentation of the Negro as a movie subject is concerned, as well as in his employment as an actor. The results of this change of heart have not been uniformly agreeable, but the change is noteworthy.

Norfolk, Virginia

Most striking on the credit side has been the type of role permitted our thespians in productions such as "Bataan," in which Kenneth Spencer played a brave soldier with no comic overtones; "Casablanca," with Dooley Wilson in a straight rather than a buffoonic role: "Crash Dive," wherein Ben Carter was a hero despite his restriction to a messman's routine, reportedly at the insistence of Tyrone Power, now a Marine flying lieutenant; and in a recently released war picture

whose title escapes us, which permits an improved role for Rex Ingram. Some of the all-colored productions are improvements, at the worst.

Significant in this connection is a credo just adopted by Hollywood script writers, wherein they state:

"I must be aware of the propaganda of our Axis enemies which seeks to sabotage the mind through the infiltration of religious, racial, and political prejudice . . .

"I must oppose the racist doctrines that pollute the free air of America and that imprison the great creative energy of the Negro people and other minorities."

NOV 6 1943

The Hollywood producers, the magnates, sat in with the writers and expressed an awakening too. One commentator, John T. McManus, voiced a pertinent thought regarding the writers' credo when he observed: "It sounds more as if something real and vital might be finally bursting through the shoddy. It seems indeed like a qualitative change of mind—like an October revolution in films."

The test will be in practical results. But the first step has been made. And an important step.

Leigh Whipper In 'Happy Land'

Amsterdam News

HOLLYWOOD, (ANP) — While being typed as the bugbear of many Hollywoods tars, in the case of Leigh Whipper it is an unusual honor that few would object to. This is a serious, deep thinking philosopher on life's affairs such as "Crooks," the old field hand in "Of Mice and Men," which Whipper interpreted both in the stage and screen version. New York

He has just finished a similar role in "Happyland" at 20th Century Fox, a drama starring Frances Dee and Don Ameche, directed by Irving Pochel. Whipper's role, that of a night watchman at a war plant warehouse, is again the only colored character in the play. Sagely he advises those who confide their troubles in him to "stop worryin' about the war, it's just another war, just like has been going on for centuries, and will always go on in years to come." N. Y.

In "The Ox-Bow Incident," recently released, Whipper played a minister in the early west who prayed for the white victims of a lynch mob. No double his most notable characterizations was that of Haile Selassie in "Mission to Moscow," made by Warner Bros.

Count Makes Six Pics For Universal Pictures

Kansas City Call
Kansas City, Mo.

SEP 3 - 1943

Makes More Movies Than Any Other Name Band in Country

HOLLYWOOD. — (ANP) — Before leaving Hollywood for an eastern tour, Count Basie and his orchestra completed "Choo Choo Swing," a Universal picture. Coincidentally, the featurette has the Basie band choo-chooing out of Hollywood with the "One O'Clock Jump." The picture is exclusively Basie, and will soon be released.

The Count and his band also completed starring roles in "Top Man," featuring the new kid star, Donald O'Connor, and "Crazy House," featuring Olsen and Johnson, for Universal. He keynotes a big [illegible] party scene in the latter. The studio is so sold on Basie's music that they arranged for several future productions before the "Jump King of Swing," left town.

SEP 1943

Basie's famous rhythm section, featuring one of the nation's greatest drummers, Joe Jones, guitarist, Freddy Green and Bassist Walter Page, with Basie at the piano, magnetized the camera in for close ups on all three pictures. Vocalist Jimmy Rushing also gets a lot of screen time for his stellar song delivery.

"Stage Door Canteen," the United Artists triumph, features the Count as one of the top six bands in the country. Also current on the silver screens are Columbia's "Reveille With Beverly" and Republic's "Hit Parade of 1943"—both featuring long Basie sessions. Picture exhibitors report that the Basie band is the top drawing card for both pictures in many theaters and in many cases they are featuring the Count's name above those of all the other stars—including Sinatra.

During his three-month Hollywood stay, the Count and his band appeared on three "Command Performances" and three "Jubilee U. S. A." broadcasts. These repeated shortwave appearances were results of a request bombardment from overseas.

Yes, Hollywood was really "knocked out" by Basie and his band—and it can't wait to get him back! Three major studios are dickering for his return this winter.

HAZEL SCOTT GETS BIG ROLE IN 'RHAPSODY'

Bee (Magazine Section
Chicago. Ill

HOLLYWOOD, Sep 16—(ANP) —That wonder girl of the piano, Hazel Scott, will return to the Hollywood she took by storm this summer, to play an important role in "Rhapsody in Blue." She had to return to her home several weeks ago on business matters after triumphing here in MGM's "Broadway Rhythm", cabaret and radio engagements, and an appearance at Hollywood Bowl.

SEP 1 9 1943

As Rhapsody in Blue portrays the life of George Gershwin, Miss Scott will recreate the character of a colored pianist who inspired him while in Paris. Just as the sights and sounds of South Carolina's 'Catfish Row" thrilled him into immortalizing it in that opera, 'Porgy and Bess', so did the piano music of a colored girl that he heard one afternoon while strolling in the streets of Paris.

He listened, hurried to his study and wrote the incident into music. So Miss Scott will be both seen and heard when the great feature is finished and released.

Ann Brown In Gershwin Film Role

Norfolk, Virginia
Journal and Guide

HOLLYWOOD, Cal.—(ANP) — Twentieth Century-Fox last week signed Ann Wiggins Brown, noted soprano, as one of the important stars of its forthcoming "Rhapsody in Blue."

The story depicts the life of George Gershwin, with most of the numbers made immortal by Negro singers included in the interesting plot. Especially featured will be his noted light opera, "Porgy and Bess," in which Miss Brown starred before devoting her time to the concert stage. "Summertime," from that production, will be sung by Miss Brown.

Hattie McDaniel Steals Scenes Again

Journal and Guide
Norfolk. Virginia

HOLLYWOOD, Cal. —(ANP)— When John Cromwell, director of Selznick's "Since You Went Away," came to Hattie McDaniel last week at the end of a camera shot, with a serious look on his face, the noted colored star became a bit worried. The uneasiness increased when he said in a tone of reprimand: "Well, Hattie, I see you're at your old tricks again."

OCT 30 1943

Thoroughly puzzled now, Miss McDaniel hurriedly asked "What do you mean? What have I done? Anything wrong with any action or dialogue in that last shot?" "No, I mean you're up to your old tricks of stealing scenes again. You must be planning to carry off another Academy award this year, he said and then broke into a big laugh.

Hattie breathed a sigh of relief, and everybody was as happy and smiling as usual. What he meant was that during the several weeks the new feature has been in production the genial celebrity has been running strong competition with the white stars heading the cast.

Hattie M'Daniel Accused Of Stealing Show

Bee (Magazine Section
Chicago. Ill.

HOLLYWOOD, Oct. 21—(ANP) —When John Cromwell, director of Selznick's 'Since You Went Away," came to Hattie McDaniel last week at the end of a camera shot, with a serious look on his face, the noted colored star became a bit worried. The uneasiness increased when he said in a tone of reprimand: "Well, Hattie, I see you're at your old tricks again."

OCT 31 1943

Thoroughly puzzled now, Miss McDaniel hurriedly asked "What do you mean? What have I done? Anything wrong with my action or dialogue in that last shot?" "No, I mean you're up to your old tricks of stealing scenes again. You must be planning to carry off another academy award this year," he said and then broke into a big laugh.

Hattie breathed a sigh of relief, and everybody was as happy and smiling as usual. What he meant was that during the several weeks the new feature has been in production the genial celebrity has been running strong competition with the white stars heading the cast.

Clarence Muse On Hand To Aid Setting Up Plan

Amsterdam News

Want Code by Hollywood Screen Writers To Nix Race Jibes

AUG 1943

Urged on by Clarence Muse, well known film actor, 40 representatives of stage, radio, movie and journalism met with national and community leaders at the Hotel Theresa Thursday and there outlined a point program for the full integration of Negro artists into all aspects of American cultural life.

Encouraged by Dr. Max Yergan, president of the National Negro congress, the group voted to sponsor an emergency conference on "Negro Culture in War Time."

Other points adopted included:

(1) establishment of a code by Hollywood screen writers that would outlaw all dergoatory references to the Negro people and the appointment of a Negro to the Hayes office to act on the treatment of Negro characters in the movies;

AUG 14 1943
New York, N. Y

(2) appointment of a permanent committee to work with the educational departments of the major radio networks on presentations regarding Negro people;

(3) a national campaign to prevent anti-Negro orientation in the news coverage of the Associated press, the United press, International News service, and other major news services in the country;

(4) full and domestic use of Negro artists for entertainment purposes by all branches of the armed forces;

(5) the establishment of a legitimate Negro people's theatre in Harlem, to be supported by groups throughout the country interested in Negro cultural expression;

(6) the elimination of all restrictions upon the employment of Negro bands;

(7) The establishment of a permanent committee for Negro artists.

AUG 14 1943

A committee representing various phases of the theatre and the arts was selected to initiate the "Negro culture in war time" conference. The committee is also given the responsibility of aiding the New York entertainment industry in securing better material for Negro shows and Negro performers.

Representatives at the gathering includes Jonas Rosenfield, spokesman for the New York theatrical world. President of the Screen Publicists Guild, Rosenfield spoke of plans among theatrical leaders here to counteract anti-Negro propaganda. Milton Merlin spoke for Hollywood's Mobilization committee one of whose aims is to establish a code for the treatment of Negroes and other minority groups.

in films. Other representatives included Catlett White, Jessie Scott Campbell, Aubrey Pankey, Joe Bostic, Fredi Washington, L. D. Reddick, Mrs. Dorothy K. Funn, Edward E. Aaron Douglass, Charles White, Strong, Edith Field, Nell Dodson, Billy Rowe, Ferdinand Smith, Marvel Cooke, June Blythe, Peter Gwendolyn Bennett, [illegible] W. Lyon, Llewellyn Ransom, and Mil Ford, Mrs. [illegible] Douglass, [illegible] bethlard G. Thomas.

71-1943

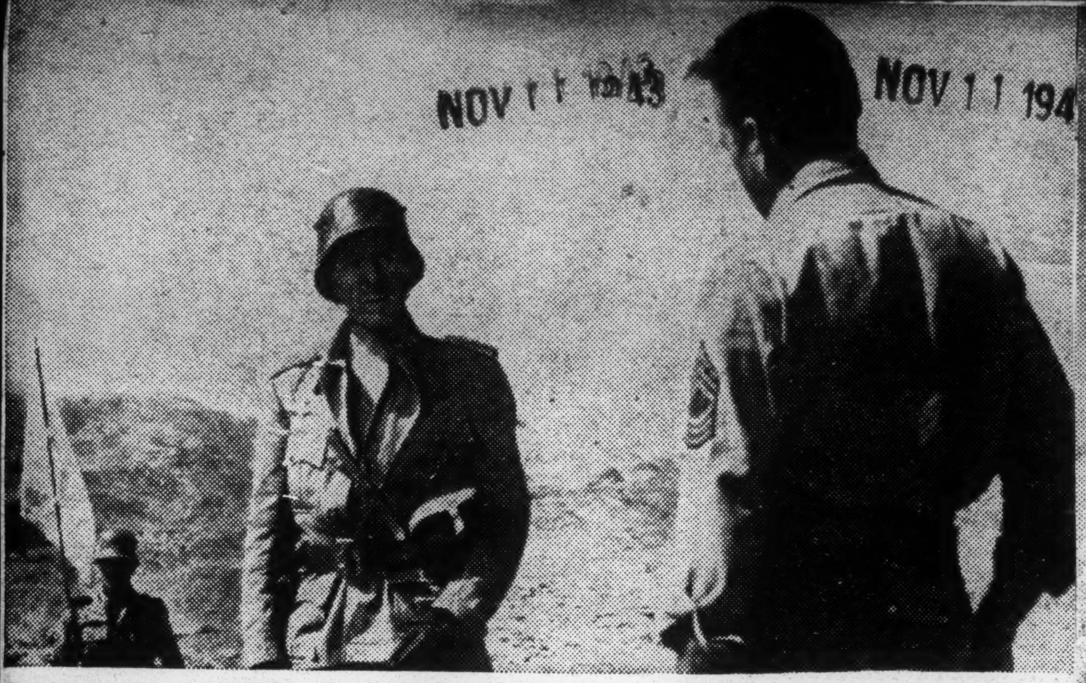
Desert Heroes Rout Nazis and Racism in 'Sahara'

HUMPHREY BOGART is cast as a U. S. Master Sergeant in command of the M-4 tank *Lulubelle*, fighting with the British in Libya in June, 1942. *Sahara* comes to the Capitol today.

THE NAZI (right) objects to being searched by the Sudanese because he is "of an inferior race." Bogart tells him off. Ingram later dies a hero.

DELAYING ACTION is staged at a desert hole by *Lulubelle's* mixed crew of Yanks, British, French to keep Nazis from getting water to proceed.

THIRST-CRAZED, the Nazis finally throw down their arms, to find that they have surrendered to the two last survivors of *Lulubelle's* valiant crew.



UNDER A TRUCE, Nazis offer "safety" in return for water. Bogart demands surrender on terms of a pint of water for every Nazi rifle and gun.

NOV 11 1943
NOV 11 1943

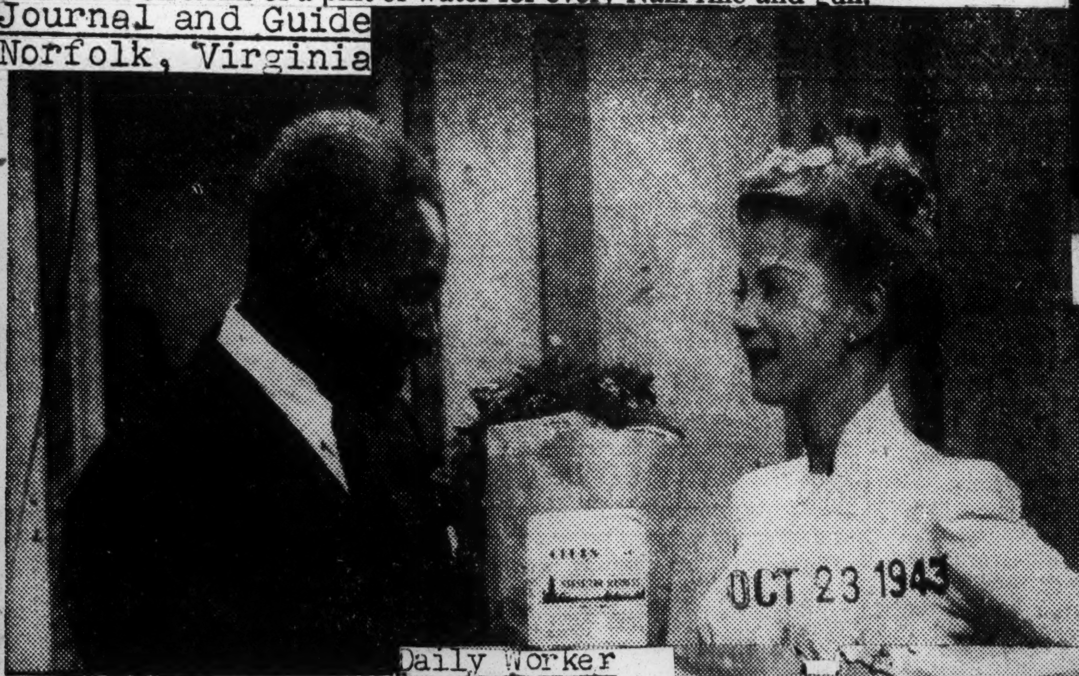
REX INGRAM plays a British Sudanese desert fighter against whom a Nazi prisoner voices race hatred.

Harlem Negro Thrilled By Haile Selassie Plea

At night at the RKO 146th Street Theatre, I stood outside and clocked fifty admissions in six minutes, most of them Spaniards and Negroes. I spoke to a Negro cook who serves barbecued spare-ribs in a small Upper Harlem restaurant. He said he got a thrill out of seeing Haile Selassie pleading for the rights of Negroes at Geneva. "I can't tell you what this film has done for me," he said. "It will open the eyes of every American who sees it. There will be another war unless this country and England work with Russia. The future of the world, the future of my people depends on it," this articulate spokesman for the oppressed emphasized. "Come up to my place sometime. Here's my card. We'll talk some more," he said in parting.

AUG 9 1943

Journal and Guide
Norfolk, Virginia

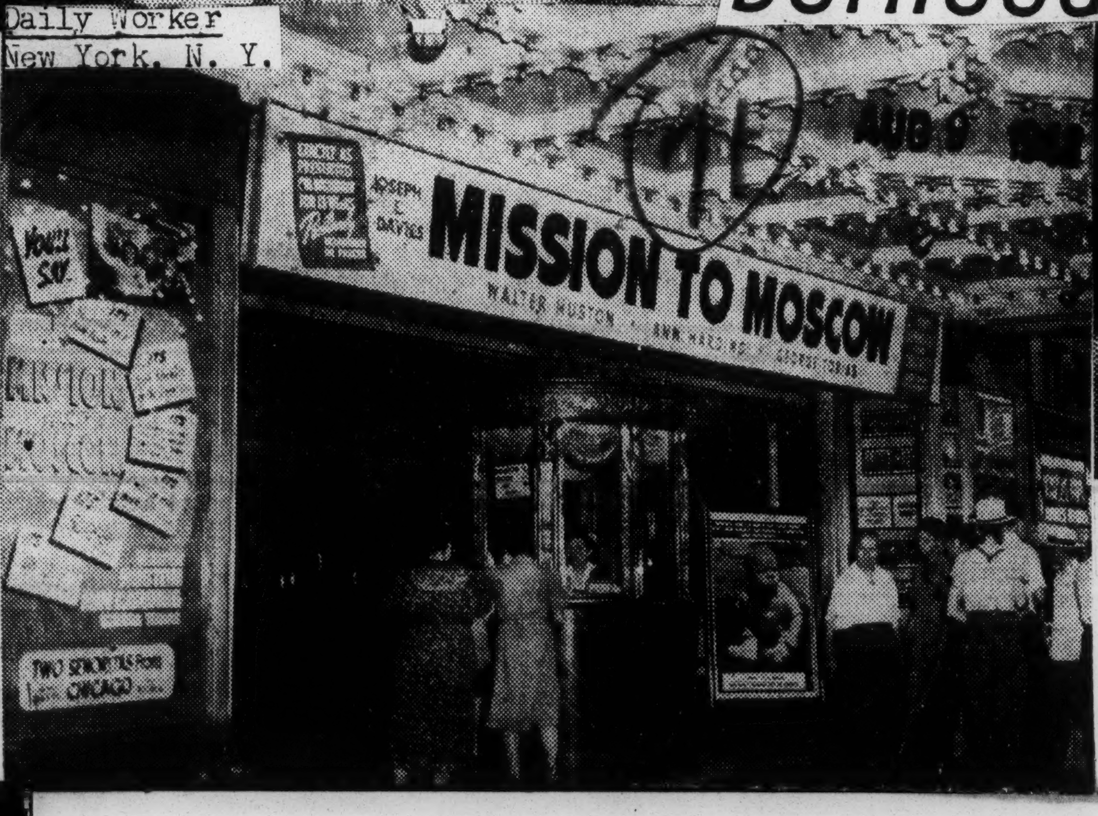


OCT 23 1943

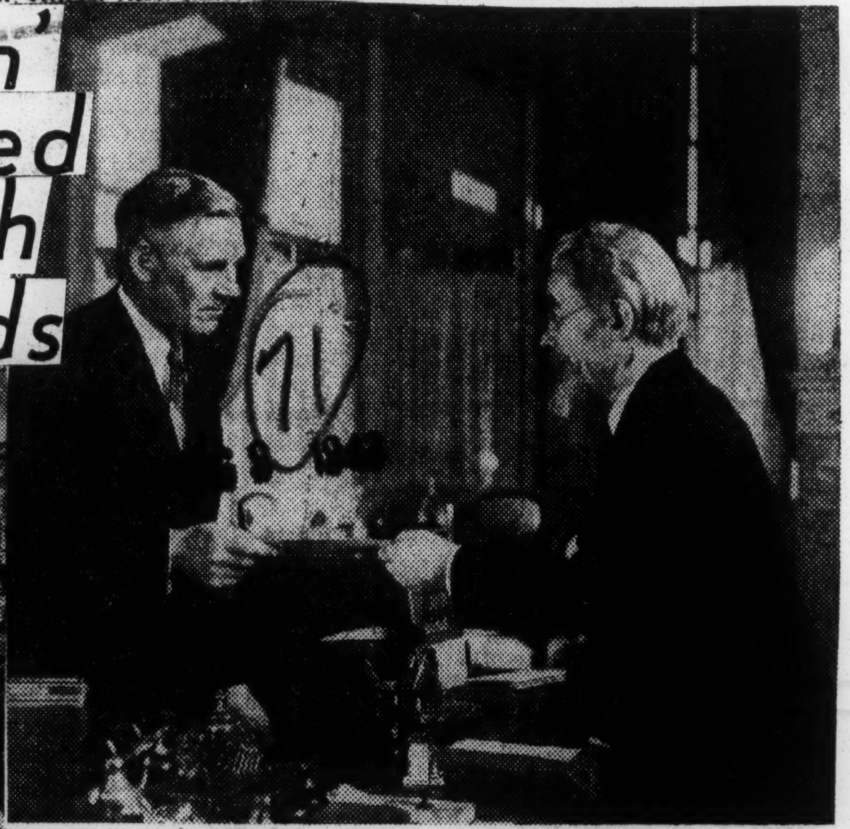
REX INGRAM IN "FIRED WIFE"—The hilarious results of a secret marriage are revealed with extraordinary effect in Universal's "Fired Wife," in which Rex Ingram, famous Negro actor, has a role. He is shown here with the leading lady, Louise Albritton. Comical complications follow in quick succession in this film starring Robert Paige and Diana Barrymore, with Walter Abel, Ernest Truex, Walter Catlett, Alan Dinehart, George Dolenz and Richard Lane, playing important parts. Rex Ingram plays his part with the dignity befitting a first rate actor. His long stay in Hollywood and his fine acting have been credited with contributing to better understanding between the races in the film capital.

'Mission' Welcomed in Neighborhoods

Daily Worker
New York, N. Y.



AUG 9 1943



Ambassador Davies presents his credentials to President Kalinin—a scene from "Mission to Moscow" which is playing at the Skouras Academy of Music, 14th St. (above), and 40 other RKO theatres.

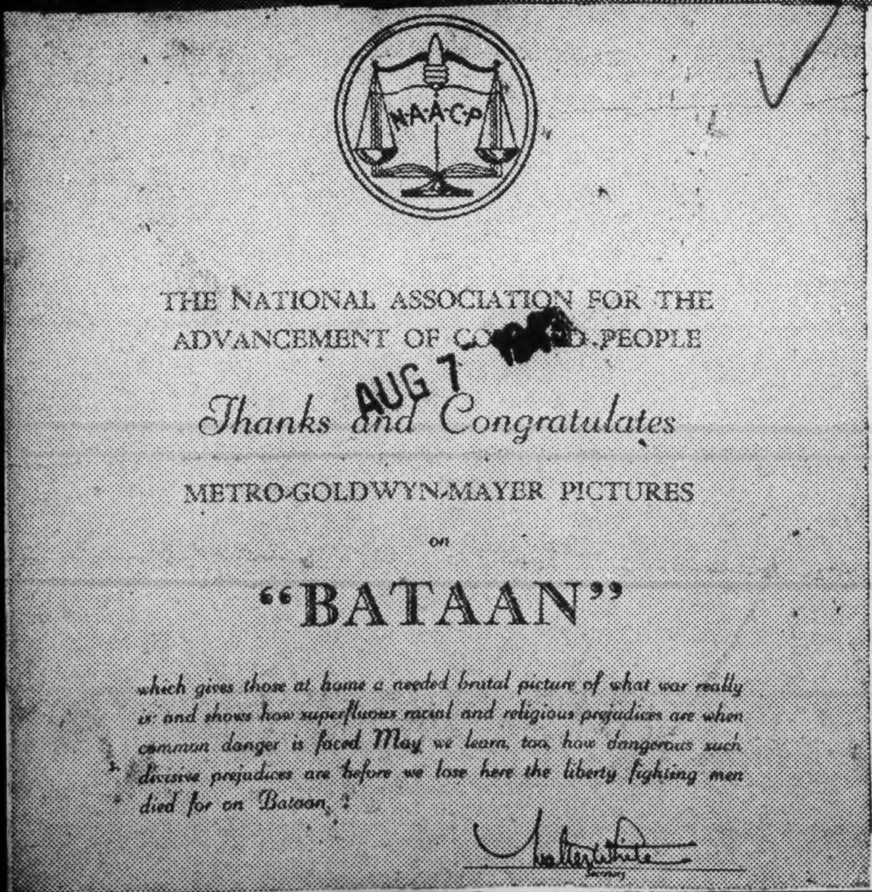
AUG 9 1943

71-1943

Used

An Award for Democracy

Weekly Review
Birmingham, Ala.



NAACP

THE NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF CO[LORE]D PEOPLE

Thanks and Congratulates

METRO-GOLDWYN-MAYER PICTURES

on

"BATAAN"

which gives those at home a needed brutal picture of what war really is and shows how superfluous racial and religious prejudices are when common danger is faced May we learn, too, how dangerous such divisive prejudices are before we lose here the liberty fighting men died for on Bataan.

Walter White
Secretary

More than ever before in motion picture history, Hollywood finds itself faced with an important three-fold job. It must entertain the masses; build formulas for vi[ctory] and keep uppermost the American way of life. Out of Metro-Goldwyn-Mayer's studio in the production of "Bataan," a stirring picture of thirteen gallant heroes, Hollywood has lived up to its every task. Starring Robert Taylor, "Bataan" is more than just another war picture as it brings to life the courage and ideals of every American fighting on the far-flung fronts of the world for the freedom of all men. With a courage akin to those men, the producers allied with the company stepped out and for the first time in generations, gave a Negro a fighting role of dignity, casting Kenneth Spencer, the singing actor, as Private Epps, who fought and died so that democracy might live. Well pleased with the role given the great Negro actor, Walter White, executive secretary of the National Association for the Advancement of Colored People, presented Metro with a scroll in recognition for a democratic job well done. He is shown on the left presenting an award for democracy to Silas F. Seadler, an executive of the motion picture company.

Weekly Review
Birmingham. Ala

[Clare]nce Muse Calls [D]emocracy In [Film] Industry

[...] CULTURAL FIGURES T[O ...] PROGRAM TO DEMO[CR]ATIZE STAGE, SCREEN, RADIO

[NEW] YORK, July 28 — Aft[er hearin]g a ringing plea from Clar[ence M]use, noted film actor, forty [represe]ntatives of stage, radio, [...] and journalis[m] meeting [...]national and community [...]s at the Hotel Theresa, [adopt]ed an eight point program [t]oday for the full integra[tion o]f Negro artists into all as[pects] of American cultural life.

[Ass]embled at the request of Dr. Max Yergan, President of the National Negro Congress, the group voted to sponsor an emergency conference on "Negro Culture in War Time."

Other points adopted called for: (1) the establishment of a code by Hollywood screen writers that would outlaw all derogatory references to the Negro people and the appointment of a Negro to the Hayes office to act on the treatment of Negro characters in the movies; (2) the appointment of a permanent committee to work with the educational department of the major radio networks on presentations concerning the Negro people; (3) a national campaign to prevent anti-Negro orientation in the news coverage of the Associated Press, the United Press, International News Service, and other major news services in the country; (4) full and democratic use of Negro artists for entertainment purposes by all the branches of the Armed Force: (5) the establishment of a legitimate Negro people's theatre in Harlem, to be supported by groups throughout the country interested [in] Negro cultural expression; (6) the elimination of all restrictions upon the employment of Negro bands; (7) the establishment of a permanent committee, natoinal in scope, to lead the fight for democratic opportunities for Negro artists.

To initiate the Conference "Negro Culture in War Time," a committee was selected, representing various phases of the theatre and the arts. The Committee, which will convent within the next few days, was also charged with the responsibility of aiding the New York entertainment industry in securing better material for Negro shows and Negro performers.

A wide range of leadership was represented among those participating Milton Merlin spoke for Hollywood writers in the Hollywood Mobilization Committee, one of whose aims is to establish a code for the treatment of Negroes and other minority groups in the film. The spokesman for New York's threatrical world was Mr. Jonas Rosenfield, Jr., President of the Screen Actor's Guild, who told of plans among threatrical leaders here to counteract anti-Negro propaganda. A message of support was received from Paul Robeson who was delayed while on his way to the meeting by a tie-up on the railroad. Walter White of the NAACP, expressing interest in the proceedings of the Conference regretted not being able to attend.

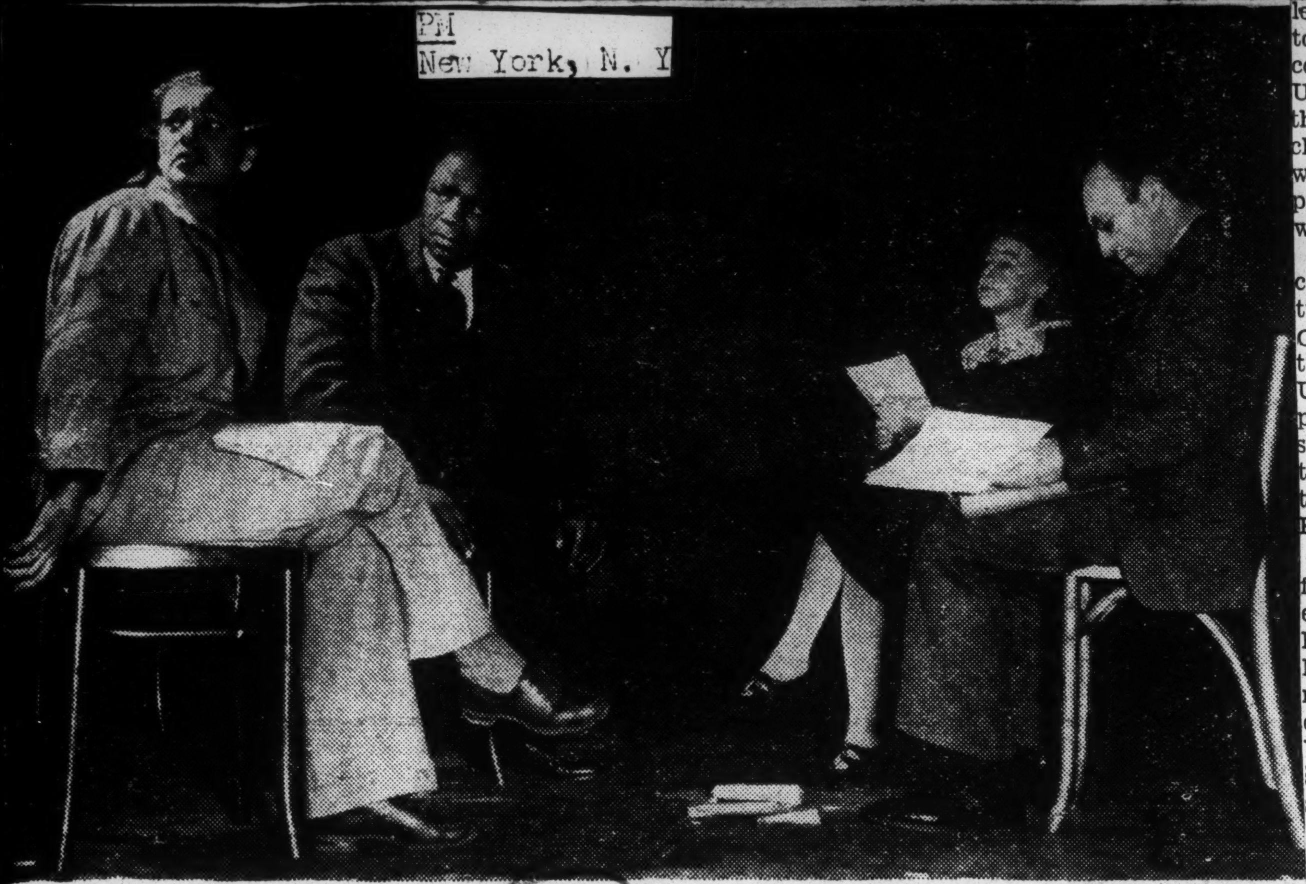
The problem of Negro entertainment is a many-sided one, was the conscious of opinion. Fredi Washington pointed out that one difficulty lay with the Negro actor who would continue to acept derorgratory roles without sufficient insistence upon more truthful [port]rayals of his people. Teddy Wilson of Cafe Society discussed the problem of Negro bands which are excluded from the field of playing incidental music for the films and from engagements for sustaining programs on radio. Dr. L. D. Reddick, Curator of the Schomburg Collections, agreeing that all the various problems existed, urged some immediate action to raise the status of the Negro artists and performers; he favored the calling of a conference to include leaders in the entertainment field among whites; to take specific steps to this end

Philadelphia Tribune
Philadelphia, Pa.

Walter White Urges Better Colored Films

HOLLYWOOD, — Walter White, NAACP's executive secretary, is currently on the West Coast. One of the principals aims of his trip to the film center of the nation is to stamp out distorted representations of colored people in Hollywood productions.

PM
New York, N. Y



'South Pacific': Wini Johnson and Canada Lee (at left) rehearse a scene from *South Pacific* for co-author Dorothy Heyward and director Lee Strasberg (right). The Howard Rigsby-Dorothy Heyward play opens Wednesday evening at the Cort Theater.

Photo by John Albert, PM

Amsterdam News — New York, N. Y.

By David Platt

New York City is [illegible]king eagerly to the RKO Theatres to see [illegible]sion [illegible] Moscow," the most discussed motion picture in the history of the screen. The film is doing very nicely in every part of the city according to the central office of RKO Theatres.

AUG 9 [illegible]

We dropped in on several RKO and Skouras houses on Friday to get a picture of audience reaction to "Mission." At the Skouras Academy of Music on 14th St., a packed house punctuated the late afternoon performance with salvos of applause, in appreciation of this great effort in behalf of American-Soviet friendship. The two scenes with President Roosevelt and the entrance of Premier Stalin in the scene where Ambassador Davies and President Kalinin are saying their last good-byes caused the spectators to break out into spontaneous and solid [illegible]lapping. The exch[illegible] of dialogue between Mrs. Molotov and Mrs. Davies on the subject of cosmetics in which both women expressed the hope that better relations between the United States and the Soviet Union would be established was warmly applauded.

AUG 9 [illegible]

Everybody Likes It Says 'Academy' Manager

Mrs. Essburger, acting Manager of the Academy in[illegible]d me that the fi[illegible]s doing [illegible]didly. Several people came up to her after it was over to say that it was the most entertaining and educational movie they had seen in a long time. 'One person who read the book was pleased with the straightforward treatment of the Soviet Union in the film." Another was very angry because the truth about Russia had been kept from her so long. Another enjoyed the acting of Walter Huston, Ann Harding, and Oscar Homolka as Litvinov. "My cashier saw it twice and is going to see it again for the ballet scenes." Everybody likes it, she said. "I have not had a single complaint."

AUG 9 [illegible]

I list[illegible] some [illegible] the comments after the show. "Now I know why the Red Army took Orel," a middle-aged, well-dressed man remarked to his companion. "The girl who played Tanya Litvinov was wonderful," a young high-school student whispered to her girl friend. "He doesn't look like Stalin but they're Stalin's words," a pipe-smoker with a copy of the "Jewish Examiner" in his pocket, observed. "The people are just like anybody else. I thought all Russians had patches on their pants," I overheard one of the ushers say to the young lady in charge of the candy. "I'll have to see it again. So many things in it. Hard to grasp all of it at one time," a member of the armed forces remarked to the young woman on his arm. "They were fifth - columnists, that's why they were shot. They deserved it. We ought to get tough with the mud-slingers and saboteurs in our midst," a blonde - looking fellow carrying a tool kit [illegible] telling the pal at his side.

AUG 9 1943

Daily World
[illegible]anta, Georgia

Stars In Six Film Musicals In Single Year

New Universal Picture Titled Choo Choo Swing

SEP 5 1943

HOLLYWOOD—(A N P) — Before leaving Hollywood for an eastern tour, Count Basie and his orchestra completed "Choo Choo Swing," a Universal picture. Coincidentally, the featurette has the Basie band choo-chooing out of Hollywood with the "One O'Clock Jump." The picture is exclusively Basie, and will soon be released.

The Count and his band also completed roles in "Top Man," featuring the new kid star; Donald O'Connor, and "Crazy House," featuring Olson and Johnson, for Universal. He keynotes a big block party scene in the latter. The studio is so sold on Basie's music that they arranged for several future productions before the "Jump King of Swing" left town.

SEP 6 1943

Basie's famous rhythm section featuring one of the nation's greatest drummers, Joe Jones, guitarist Freddy Green and Bassist Walter Page, with Basie at the piano, magnetized the camera in for close-ups on all three pictures. Vocalist Jimmy Rushing also gets a lot of screen time for the stellar song delivery.

"Stage Door Canteen," the United Artists triumph, features the Count as one of the tope six bands in the country. Also current on the silver srceens are Columbia's "Reveille with Beverly" and Republic's "Hit Parade of 1943"—both featuring long Basie sessions. Picture exhibitors report that the Basie band is the top drawing card for both pictures in many theatres, and in many cases they are featuring the Count's name above those of all the other stars—including Sinatra.

SEP 5 1943

71-1943
Courier
Pittsburgh, Pa.

SONGSMITH AND SONG STYLIST

AUG 28 1943

When two great artists combine their talents a bangup job is the inevitable result. In this case it's Leon Rene (insert), composer of the hits "When the Swallows Come Back from Capistrano," "Sleepy Time Down South" and "Someone's Rocking My Dreamboat," and luscious Lena Horne, the silver screen's newest star, who scored in the smash musical, "Stormy Weather."

Rene composed the indigo-hued "I Lost My Sugar in Salt Lake City," and Lena introduced the number at the famous Mocambo in Hollywood. Thus, a hit was born.

AUG 28 1943

Lena Horne Sings in M-G-M Film, Starring Jimmy Durante

AUG 28 1943

NEW YORK, Aug. 26—According to an announcement by the movie studio, Metro-Goldwyn-Mayer is using its newest starlet, Lena Horne, for a musical number, "The Trembling of a Leaf" and "Two Sisters and a Sailor," now in production. The picture will star Jimmy Durante.

Miss Horne has just finished work in "Broadway Rhythm," "I Dood It" and "As Thousands Cheer," all Metro-Goldwyn-Mayer pictures.

AUG 28 1943

Afro-American
Baltimore, Maryland

Four Pictures — $4,000 a Week

DEC 4 - 1943

Hazel Scott, Trinidad born girl pianist at New York's Cafe Society, who has just returned from Hollywood where she made her fourth picture at $4,000 a week each, is now back at the Cafe Society where she celebrated her fifth anniversary last week. Her pay there is $1500 per (week, not per year).

Brought to New York City from Trinidad when she was 4, Hazel showed signs of precocity almost at birth. At 3, it was found she had perfect pitch. At 5 she put an unabridged dictionary on the piano stool and picked out her own arrangement of both "Rock-a-by Baby" and "Gentle Jesus."

When she was about 8, she was studying with Paul Wagner of the Juilliard School. At 18, she became a hit in "Sing Out the News" with her presentation of "Franklin D. Roosevelt Jones."

Swinging the Classics

Swinging the classics is Hazel's best stock in trade. "I wish I didn't do it," she says, "but I just can't help it. My stuff is hybrid. I'm not grim enough for the classics. As for swing — well, I'm not sufficiently aboriginal." She wants most, however, to be good enough someday to tour the country as a real concert pianist. She will begin to realize that ambition December 12 when she is scheduled to play a combination straight piano and boogie-woogie recital in the Civic Opera House in Chicago.

Hazel's biggest break came with her tryout in 1939 at Cafe Society Downtown, for it was then that her business relationship began with Barney Josephson, an ex-shoe salesman who had opened the Greenwich Village spot simply because he didn't like the way other night clubs were run. Under Josephson's management (without a written contract, which they still don't have), Hazel's man-

...raccoon has become a mink.

While she is fond of the good things of life, she is careless about money, never carries any with her and leaves it up her mother to collect her salary checks. And though there are many night clubs which have offered Hazel far more money than Josephson can afford to pay, she has a deep feeling of gratitude to him. "Why should I work for any other night club in town?" she asks. "I'd be a jerk."

"In a strapless evening gown," Earl Wilson recently wrote in The New York Post, "she makes most sweater girls look underfed."

Mrs. F. D. Patterson Appeals For Army Camp Furnishings

Courier Pittsburgh, Pa. OCT 9 - 1943

TUSKEGEE—(ANP)—An appeal was made last week by Mrs. Catherine Moton Patterson, chairman of the camp and hospital committee of the Tuskegee Woman's club, for a list of needs for soldier-patients not provided by the War Department. The soldier-patients affected are in the Central Alabama Camp and Hospital Council area and include Gunther field and Maxwell field in Montgomery; Graig field in Selma, and Tuskegee Army Air Field, at Tuskegee.

Mrs. Patterson, daughter of the late president of Tuskegee institute, Dr. Robert Russa Moten, wife of its present head, Dr. F. D. Patterson, said that all articles submitted would be pooled and handed out where needed most. Nearly all of the hospitals and camps in this area have Negro personnel and patients who receive these benefits unless a donor specifically asks that they be assigned to a certain location.

NEEDED ARTICLES OCT 9 - 1943

The articles in part and the camps and hospital needing them are: Station hospital, Tuskegee Army Air field: 20 card tables, public address machine, current magazines, comic books, electric clock, three ping pong tables and sets, large radio and victrola combination for lounge, radio and recorder for making recordings in wards, current records, 50 folding chairs, one target stand, six target faces and six dozen arrows, six bows and six archery gloves.

Maxwell Field Station hospital: 50 reading racks, three banjos, one clarinet, 12 card tables, 25 writing boards, 10 patient bed jackets, 50 lap boards, six baseball games, two dart games and two trumpets.

Graig field: 10 radios for wards, 50 popular records, 12 magazine racks, 12 card tables, there ping pong tables, two rugs for sun rooms, inlaid linoleum for room 18x20, and one electric drinking fountain or water cooler.

Gunther field: two radios, two coffee tables, two dozen decks of cards, one telephone table and chair, one wall clock, six settees, 18 ash trays, two chess games, one second-hand washing machine, 24 ash stands, six throw rugs, 18 easy chairs, 60 pairs of curtains and rods, and one electric combination radio-victrola with records.

Army Men Visit Hattie

Afro-American
Baltimore, Maryland

Lt. S. W. Booker, former psychology instructor from Detroit (left) and Pvt. Lee Sluser visit Hattie McDaniel in her dressing room on the set of the Selznick International Picture "Since You Went Away." Miss McDaniel plays the important role of Fidelia. The picture is director by John Cromwell and [illegible] all-star cast including Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley, and Robert Walker.

NOV 27 1943

'BIGGER THOMAS' INVADES HOLLYWOOD

Defender
Chicago, Ill.

71

SEP 25 1943

Canada Lee, "Bigger Thomas" in the sensation stage play, "Native Son," is taking Hollywood by storm. Here is shown in a scene from 20th Century-Fox' "Lifeboat." Other players are Walter Slezak, Mary Anderson, Hume Cronyn, Tallulah Bankhead, John Hodiak Henry Hull, Heather Angel, William Bendix.

CRACK DRILL UNIT LEADS PARADE IN "THIS IS THE ARMY" PREMIERE

Courier
Pittsburgh, Pa

When the motion picture version of "This Is the Army" was shown at a theatre in Fresno, Calif., recently, one of the features of the parade to promote the show was the crack drill outfit stationed at Hammer Field, Calif. Proceeds from the first night's showing went to the Army Emergency Relief fund.

71-1943

Smiles, and More Smiles For Servicemen

Amsterdam Star-News
New York, N. Y.

HATTIE McDANIEL, chairman of the Negro Division of the Hollywood Victory Committee, is shown here taking time off from rehearsals of David O. Selznick's production, "Since You Went Away," to lead a caravan of entertainers and hostesses to the aviation base at Minter Field, near Bakersfield, Cal. They gave a vaudeville performance for the soldiers stationed th ere. With Miss McDaniel are WAC Sgt. Isabelle Reed and to Sgt. Reed's right, Virginia Paris, concert singer.

FEATURED WITH "GILDERSLEEVE"

she plays her popular radio character of "Birdie" for the third time in a picture.

Lillian Randolph, left, is featured with Harold "Gildersleeve" Peary in the forthcoming RKO Radio comedy "Gildersleeve on Broadway." The young lady on the right is Margaret Landry.

AUG 28 1943

Lillian Randolph, RKO Star, Veteran Of Twenty-Five Films

AUG 28 1943

Courier
Pittsburgh, Pa.

By HERMAN HILL

HOLLYWOOD, Aug. 26—A veteran of some 25 pictures in Hollywood—under long term contract to RKO—known throughout th land for her homey, original, character portrayal of "Birdie" on the "Great Gildersleeve" air show since its inception in 1941—personable Lillian Randolph has come a long ways since that day in 1935, when she was signed by a producer out of a night club on the famous Sunset strip for the role of "Asia" in RKO Radio's "Little Men." Miss Randolph's introduction to the stage and later to the screen offers a rather unusual parallel in that they both were unprompted.

She received her first "break" as an actress at the age of 18, in "Lucky Sambo" when her sister, a member of the cast, was taken ill and wired her to take her place so that the salary could be kept in the family. Suffice to say she went, and without previous experience made good in a big way. Until somewhat similar circumstances did she make her film debut.

AUG 28 1943

"GO WEST"

She came to Hollywood on a vacation trip, because she wanted to see California, but with no idea of crashing the films. A night club engagement followed and subsequent discovery by the producer.

Lillian Randolph is the daughter of a school teacher and a Methodist preacher. She made her first public appearance as an entertainer at the age of four, singing "Star of the East" in her father's church. Her sister Amanda, then six, was her accompanist. Two years later, in Pittsburgh, she and her sister appeared as dancing girls in a production of "Joptha's Daughter." Most of her father's congregation was presenth and there was much stir over the preacher's children appearing on the stage. That was the last stage work Lillian did until she replaced her sister, but she was active in church work, singing in the choir and in all the school and church entertainments. Her voice is an unusual one, having a range of three octaves and being both a high soprano and a deep contralto in quality, according to how she cares to handle it.

After her first stage appearance, Miss Randolph did a great deal of radio work and was identified with a program known as Lulu and Leander for almost three years.

A HOME BODY

Miss Randolph is unmarried, but very domestic in her tastes. She is a fine cook and a good housekeeper and her white stucco, red-tiled roof house, with its fish pond, rustic bridge and rose gardens is one [illegible] attractive in her neighborhood. She is a rabid prize fight fan and likes to watch basketball. Her chief hobby, however, is her music and she loves to play and sing. Any mood can find expression and gratification in song, she avers. She is interested in Red Cross work, has a victory garden, is active in bond drives and in all other war help activities. Her latest film is "Gildersleeve on Broadway", in which

Lena Horne Sued For Divorce, To Divide Children

Atlanta, Georgia
Daily World
AUG 25 1943

COLUMBUS, O.—(ANP)—Tall, willowly, Lena Horne, famous movie and stage star, heartthrob of a nation of male admirers, was sued last week for divorce by her estranged husband Louis Jordan Jones, in a petition filed here in the Franklin domestic relations court. The noted entertainer is charged with desertion.

Jones, an advertising representative for the Ohio State News, declared in his petition that his wife has willfully absented herself from his home since Aug. 1, 1940. He asks that their two children be allowed to remain under present arrangements. A 5-year-old daughter resides with Miss Horne in Hollywood where she is under long term contract to Metro-Goldwyn-Mayer studios and a 2-year-old son lives here with Jones.

Coincidentally the latest cinema "Stormy Weather" starring Miss Horne opened at the Lincoln theatre the day the petition was filed.

The divorce action is the second filed against the startling beauty by Jones in recent years. In 1941 he sued in Pittsburgh and charged desertion. This marital crack up resulted from quarrels over the resumption of her theatrical career, according to intimates of the couple.

The Jones were married at Pittsburgh Jan. 13, 1937, and Miss Horne retired from the theatre. However, after they had separated she re-entered the Broadway whirl and attained her present heights through a series of smash hits in night clubs and motion pictures.

Jones, it was learned, did not press for a divorce upon request of his wife's attorneys to allow her to apply for the divorce. Miss Horne had made no attempt to secure the divorce, stated her spouse, hence his latest action.

Atty. L. R. Curtiss of this city will represent Jones in the proceedings.

LOVELY LENA CHOSEN 'SWEETHEART OF 92nd'

Courier
Pittsburgh, Pa.
SEP 11 1943

FORT HUACHUCA, Ariz., Sept. 9—Lena Horne, newest and brightest star in the Hollywood firmament, was officially crowned "Sweetheart of the 92nd Infantry Division" on the stage of the outdoor amphitheatre this week.

The screen star, here on a three-day visit to the men of the 92nd, and Fort Huachuca, had previously been voted "Number One Pin Up Girl" by the "Buffalo," Division newspaper.

DEDICATES THEATRE

Prominent among the lovely Lena's activities during her visit was the dedication of a new motion picture theatre for the entertainment of the men of the 92nd. Following the dedication ceremonies, Col. E. N. Hardy, Post Commander, officially turned the theatre over to the Buffalos, Capt. Charles N. Hodler, Division Special Service Officer, accepting it on behalf of Major General E. M. Almond, Commander of the 92nd Division.

Miss Horne is a niece of Sgt.

John B. Horne, a native of New York City, and chief clerk of the 92nd Division Special Service Section.

Lee's Role In "Lifeboat" Called Greatest For Race

Norfolk, Virginia
Journal and Guide

NOV 13 1943

By HARRY LEVETTE

HOLLYWOOD, Cal., (ANP) — After spending a half-day last Monday on location filming the cast and camera... a storm scene in "Lifeboat" by 20th Century Fox, I am convinced that Canada Lee, famous Negro actor, is virtually starred in this terrific war drama.

In fact, according to Jimmie Lee, able publicity man especially assigned to the picture, Fox makes no scruples in admission of the fact that without Canada's role of "Joe" the strength of the film would be lacking.

A steward aboard a torpedoed freighter, he is the only Negro in a crowded lifeboat containing eight other persons adrift for 21 days before they are rescued. Besides the mother and baby, he also rescues three other persons. Withal he depicts a strong, fine, manly, and truly heroic character.

It will not be disclosing too much of the plot to say that civilized beings exposed to hardships for 21 days passed through a terrific ordeal that almost reverts them to the savage state.

In many instances it was Joe, so realistically portrayed by Lee who by his calmness and masterfullness helped the helpless group through critical situations. These included temptations of selfishness, irritations and hatreds against each other, and even thoughts of murder.

The scene where Lee at the risk of his own life saves Heather Angel, as the mother, and her baby, a few months old, from drowning and swims with them to the lifeboat is destined to make a great impression on the motion picture world. There are episodes in this picture, most of which the great colored actor takes part in, such as have never been written before into a film plot.

Lena Horne "Deserted Me," Says Mate Asking Divorce

Afro-American Baltimore, Md. AUG 21 1943

COLUMBUS, Ohio— Glamorous Lena Horne, night club and film star, was sued last week at Columbus for divorce by her estranged husband, Louis Jordan Jones, who charged that Miss Horne deserted him three years ago in August, 1940.

Jones, advertising representative for an Ohio weekly, first filed suit and charged the now famous star with desertion in 1941, in Pittsburgh, following a series of marital riffs, centered around Miss Horne's insistence on resuming her theatrical career.

Miss Horne retired from the entertainment world when she became the bride of Jones on January 13, 1937, at Pittsburgh, but re-entered the field in August, 1940, deserting him, Jones asserts.

She Ignored Petition

Jones never withdrew the petition he filed in 1941, allowing it to be held up so Miss Horne could obtain the decree, according to him, she made no attempt to proceed with the divorce, ignoring the petition.

Two children were born to the couple. A daughter, now five years of age, is with her mother in Hollywood, while Jones has their two-year-old son in Columbus. He asked the court that the present arrangements concerning the children be maintained.

Miss Horne is at present in Hollywood, where she is under long-term contract with Merto-Goldwyn-Mayer Studios. Coincidentally with the filing of the second divorce proceedings here last Thursday, Miss Horne's latest starring divorce proceedings here last Thursday, Miss Horne's latest starring picture "Stormy Weather," opened at the Lincoln Theatre.

In the picture above, members of 20th Century's new film "Life Boat" now in the making, on one of the sets in Hollywood, reading left to right are Joel Fluellen, Secretary and Stand-in for Canada Lee; Dr. Walter H. Hackley, (Chicago); Actress Heather Angel Actors Henry Hull, Hugh Cronyn Canada Lee, Actress Tallulah Bankhead, Actor John Hordick, Actress Mary Anderson and Dr. K. Emmett Ashe, (Chicago). Drs. Ashe and Hackley were guests of Mr. Lee and Miss Bankhead who showed them every courtesy during their visit through the various sets. "Life Boat," according to Hollywood will be as sensational as "Reap the Wild Wind."

—(Press Photo Service)

SEP 25 1943

Anne Brown Hailed In Gershwin Film

Pittsburgh, Pa.
Courier SEP 1

HOLLYWOOD, Sept. 9—Because of her breathtaking personality and her rendition of the immortal tune "Summertime" during the filming of Warner Brothers' First National's "Rhapsody In Blue," a biography of George Gershwin, Anne Wiggins Brown is currently being hailed by studio executives as being one of the finds of the year. The beauteous soprano, star of the original "Porgy and Bess," screens to a decided advantage and her recordings are the enthusiastic talk of producers, players and extras alike.

SCENE COMPLETED

The "Catfish Row" scene from "Porgy" was completed last week and along with Miss Brown's vocals, the music provided by the Bailey chorus was in the parlance of Hollywood, terrific. Making her screen debut in the land of make believe, Miss Brown further endeared herself to everyone concerned by her graciousness, willingness to work over time and her comradiere with the entire cast. She is slated to depart for the East, the 16, but will return to the coast in the near future.

"Johnny Come Lately" At Harlem Loew's

New York Age
New York, N. Y.

"Johnny Come Lately," fascinating drama penned by Louis Bromfield, opens at Loew's ... Street and Victoria Theatres, starting Thursday, November 4th, for five days. It stars Academy Award Winner, James Cagney in the role of a vagabond newspaperman who arrives in a small Southwestern town just in time to aid the elderly woman publisher of the town's oldest newspaper, the Shield and Banner. Grace George, famous actress from the Broadway stage, makes her debut in pictures in the role of the publisher.

The supporting cast includes such fine players as Marjorie Main, her first glamour role as a cabaret hostess, Bill Henry and Marjorie Lord as the young lovers, Ed McNamara, as the town's big shot, Hattie McDaniel, as the publisher's confidential housekeeper and companion, and Margaret Hamilton, as a newspaper worker.

The co-feature on the program is "The Kansan" with Richard Dix, Jane Wyatt, Albert Dekker, Victor Jory, Eugene Pallette and many others.

"The Kansan," brimful of action of the rip-roaring western variety, is a romantic love story, with Richard Dix, Jane Wyatt and Victor Jory involved in a dramatic triangle.

NOV 6 1943

Weekly Review
Birmingham, Ala.

SEP 25 1943

71-1943

FILM STAR SUED FOR DIVORCE

Defender
Chicago, Ill.

AUG 21 1943

Beautiful Lena Horne, glamorous film and night club star, was sued for divorce in Columbus, Ohio, this week by her estranged husband, Louis Jordan Jones. He asks that custody of the two children be divided, he keeping their two-year-old son and Miss Horne taking care of their five-year-old daughter.

Defender
Chicago, Ill.

Lena Horne

Mate Sues For Divorce

COLUMBUS, O.—(ANP)— Tall, willowy Lena Horne, famous movie and stage star, heart-throb of a nation of male admirers, was sued last week for divorce by her estranged husband, Louis Jordan Jones, in a petition filed here in the Franklin domestic relations court. The noted entertainer is charged with desertion.

Jones, an advertising representative for the Ohio State News, declared in his petition that his wife has willfully absented herself from his home since August 1, 1940.

He asks that their two children be allowed to remain under present arrangements. A 5-year-old daughter resides with Miss Horne in Hollywood where she is under long term contract to Metro-Goldwyn-Mayer studios, and a 2-year-old son lives here with Jones.

Coincidentally "Stormy Weather" starring Miss Horne opened at the Lincoln theatre the day the petition was filed.

The divorce action is the second filed against the startling beauty by Jones in recent years. In 1941 he sued in Pittsburgh and charged desertion. This marital crack-up resulted from quarrels over the resumption of her theatrical career, according to intimates of the couple.

The Jones were married at Pittsburgh January 13, 1937, and Msis Horne retired from the theatre. However, after they had separated she re-entered the Broadway whirl and attained her present heights through a series of smash hits in night clubs and motion pictures.

Atty. L. Curtis of this city will represent Jones in the proceedings.

James, and the San Bernardino Boys choir.

Birmingham Post
Birmingham, Ala.

CHILD GIVES THANKS FOR HER WHEEL CHAIR

AUG 27 1943

SAN DIEGO, Cal., Aug. 27—At the close of one of his theatrical engagements here, Bill Robinson met for the first time Rosemary Wagner, a 12-year-old girl for whom he and Shirley Temple bought a wheel chair six years ago. At that time he and Shirley, playing at Los Angeles, heard a radio appeal for a wheel chair for Rosemary, stricken with infantile paralysis.

A telephone number was given, which Bill took down and quickly a chair arrived with a note: "From Shirley Temple and Bill Robinson." Rosemary [illegible] to thank him in person.

Soldiers Hear Lena In Desert

Atlanta, Georgia
Daily World

FORT HUACHUCA, Ariz. — (ANP) — Glamorous Lena Horne slinking across an improvised stage in the desert sent the morale of servicemen soaring to new heights when she and her troupe carverted here last week in a program arranged by the Hollywood Victory committee.

AUG 28 1943

Soldiers stationed here, many of whom are former Los Angeles musicians, and band leaders, had long awaited the arrival of Miss Horne and cheered and stamped with each song she sang and dance she danced. A previously arranged appearance here had been cancelled because the noted star had to complete takes for her latest starring role in "Broadway Rhythm."

The Hollywood Victory committee announced that arrangements were complete for several known headliners to appear on the all-colored "Jubilee" radio program to be transcribed for the war department and distributed overseas. Those appearing on the show will be Sister Tharpe, [illegible] Millinder, Ernie Whitman, Butterfly McQueen, Ida

FLICKERING FEET CARRY CLEO TO DANCING HEIGHTS

Chicago Tribune

Little Girl from South Side Goes Far.

Chicago, Illinois

SEPT 1943

Cleo Hayes, who as a little girl lived at 4446 Vincennes avenue, came home recently after 10 years of dancing before the people of the United States and South America, and, tho not yet the nurse she always hoped to be, she is satisfied that life has been good to her and she has immensely enjoyed living it.

Cleo Hayes.

A 1933 graduate of the Sacred Heart institute at Greenville, Miss., where she received her elementary and high school education, short, smartly dressed, trim figured Cleo is modest about what she has done and seen and firmly believes that any one her age with similar ambitions could have done the same.

"Work and Like It."

Her only receipe for success in the amusement world is "work hard and like the business" and she feels that any one able to do both will certainly get along.

"I began dancing," she

Lee in "Lifeboat" Role Is Best Yet for Colored

Afro-American

By HARRY LEVETTE

...use it was the one business with which I had been acquainted, having been fortunate enough to be sent to dancing school during my summer vacations from school. And I went into it, not because I hoped to see my name in lights, but rather because I liked it well enough that I thought I could make a living at it.

My mother and father died when I was very young and I felt that I could no longer ask relatives to support me, so shortly after my graduation from school, I went to work in a night club in Chicago.

Tour with Cab Calloway.

"From here I went to New York and for three years I played at the Cotton club in Harlem and later toured the country with Cab Calloway and his orchestra.

"Then in 1938 I made my first trip abroad. Our troupe visited Havana, Cuba, and Buenos Aires, Argentina, and we danced in Chile and Peru. I saw more of the world and its people in the months we were gone than I ever have before or since that time, and I know that I never would have had the opportunity to see all that I did had I not been in my business.

"And late in 1941—just the day after Pearl Harbor—I made a tour of army camps with the U. S. O. That was a real thrill entertaining our soldiers.

In Two Movies.

"Now I have been in two motion pictures, 'Stormy Weather' with Lena Horne, Bill Robinson, Cab Calloway, and the Nicholas brothers, and 'Broadway Rhythm' again with Lena Horne.

"Yes—I have worked hard, but I like my business and it seems to like me and with Cab, and Lena, and Bill, I have worked with some of the nicest people in the world."

HOLLYWOOD (ANP) — After spending a half-day on location with the cast and camera crews filming a storm scene in "Lifeboat" by 20th Century-Fox, I am convinced that Canada Lee is virtually starred in this terrific war drama. In fact, according to Jimmie Lee, able publicity man especially assigned to the picture, Fox makes no scruples in admission of the fact that without Canada's role of Joe the strength of the film wolud be lacking.

A steward aboard a torpedoed freighter, he is the only colored man in a crowded lifeboat containing eight other persons adrift for twenty-one days before they are rescued. Besides the mother and baby that have been in previous stories, he also rescues three other persons.

Was Angel to Group

In many instances, it was Joe, so realistically portrayed by Lee, who by his calmness and masterfulness helped the helpless group through critical situations. Those included temptations of selfishness, irritations and hatreds against each other and even thoughts of murder.

The scene where Lee at the risk of his own life saves the mother and her baby from drowning and swims with them to the lifeboat is destined to make a great impression on the motion picture world. There are episodes in this picture, most of which Lee takes part in, that has never been written before into a film plot.

Personally, I found Mr. Lee highly intelligent, not only a great actor but deeply philosophical and intensely devoted to his race.

Concerning "Uncle Tomism," which during the past few years has ben so bitterly objected to by colored people, Mr. Lee declares that the actors themselves can do much to dispel any tendency to depict colored characters in ridiculous roles.

8-Point Program Launched During N. Y. Meeting

Daily World
Atlanta, Georgia

Clarence Muse Starts Campaign For Better Films

NEW YORK CITY — (SNS) — After hearing a ringing idea from Clarence Muse, noted film actor, forty representatives of stage, radio, movie and journalism, meeting with national and community leaders at the Hotel Theresa, launched an eight point program here Monday for the full integration of Negro artists into all aspects of American cultural life.

Assembled at the request of Dr. Max Yergan, president of the National Negro Congress, the group voted to sponsor an emergency conference on "Negro Culture in War Time."

CODE IS SOUGHT

Other points adopted called for: 1) the establishment of a code by Hollywood screen writers that would outlaw all derogatory references to the Negro people and the appointment of a Negro to the Hayes office to act on the treatment of Negro characters in the movies; 2) the appointment of a permanent committee to work with the educational departments of the major radio networks on presentations concerning the Negro people; 3) a national campaign to prevent anti-Negro orientation in the news coverage of the Associated Press, the United Press, International News Service, and other major news services in the country; 4) full and democratic use of Negro artists for entertainment purposes by all branches of the Armed Forces; 6) the establishment of a legitimate Negro people's theatre in Harlem, to be supported by groups throughout the country interested in Negro cultural expression; 6), the elimination of all restrictions upon the employment of Negro bands; 7) the establishment of a permanent committee, national in scope, to lead the fight for democratic opportunities for Negro artists.

COMMITTEE NAMED

To initiate the Conference "Negro Culture in War Time," a committee was selected, representing various phases of the theatre and the arts. The committee, which will convene within the next few days, was also charged with the responsibility of aiding the New York entertainment industry in securing better material for Negro shows and Negro performers.

A wide range of leadership was represented among those participating. Milton Merlin spoke for Hollywood writers in the Hollywood Mobilization Committee, one of whose aims is to establish a code for the treatment of Negroes and other minority groups in films. The spokesman for New York's theatrical world was Mr. Jonas Rosenfield, Jr., President of the Screen Actors' Guild, who told of plans among theatrical leaders here to counteract anti-Negro propaganda. A message of support was received from Paul Robeson who was delayed while on his way to the meeting by a tie-up on the railroad. Walter White of the NAACP, expressing interest in the proceedings of the Conference, regretted not being able to attend.

PROBLEM MANY-SIDED

The problem of Negro entertainment is a many sided one is the concensus of opinion. Fredi Washington pointed out that one difficulty lay with the Negro actor who would continue to accept derogatory roles without sufficient insistence upon more truthful portrayals of his people. Teddy Wilson of Cafe Society discussed the problems of Negro bands which are excluded from the field of playing incidental music for the films and from engagements for sustaining programs on radio.

HOLLYWOOD HITS

Chicago, Ill.

Hollywood, California — (CNS) — Canada Lee, long a favorite on the New York stage, is winning many new friends in Hollywood by his friendliness, intelligence and spirit of cooperation. One only hears words of praise from both members of the press and associates on the motion picture lot at 20th Century Fox where the young actor has a meaty role in "Lifeboat." Defender

A news release from RKO Radio pictures tells us that Katine Paxinou who essayed the strong role of Pilar in Paramount's "For Whom the Bells Toll" will support Ginger Rogers in "Tender Comrade." Remembering how well Miss Paxinou came off in her debut with such sterling stars as Ingrid Bergman and Gary Cooper we won't be surprised if in the highest artistic sense when "Tender Comrade" is completed we won't find that Miss Rogers has been supporting Miss Paxinou.

Claims $10,000 Stolen From Calif. Home

Atlanta, Georgia
Daily World

Jewelry Valued At $13,000 Gone

AUG 28 1943

By DOLORES CALVIN

NEW YORK — (SNS) — Ethel Waters, stage and screen star, was singing the blues again this week, only it was about a trunk full of money and gems. When Ethel returned to her Hollywood home from a trip to San Francisco, she found a locksmith's calling card on the foyer table. Surprised, she went to the trunk where she had dumped $10,000 cash and $13,400 in jewelry, only to find herself robbed.

Immediately, Ethel went to the District Attorney's office and had him issue a warrant for Archie C. Savage, 29, famous Negro dancer who has been acting as her secretary. She complains that while she was away, Savage got the locksmith to fit keys for the trunk and went away with the money and gems.

The missing jewelry included a $5,500 brooch, a $900 watch and two rings valued at $3,500 each. Savage claims he knows nothing about it. Asked why she kept so much money in such an insecure hiding place, Ethel stated:

"That's the money I earned from "Cabin In The Sky," and I just tossed it in a trunk to store it and then I forgot about it." Ethel, at 42, is worth about $1,000,000. When she was 14, it is reported, she worked in a Philadelphia hotel as a 50-cent-a-day chambermaid.

Muse Returns To Hollywood

Courier
Pittsburgh, Pa.

LOS ANGELES, Sept. 9—Clarence Muse, well known character actor and co-producer of the recent New York version of "Run Little Chillun Run," returned here from Gotham Sunday. Accompanying him were Mrs. Lelia Cananata, mother of Canada Lee, New York actor now working on 20th Century-Fox's "Life Boat"; Mrs. Bessie Buchanan, wife of an Eastern seaboard newspaper editor, and Miss Mae Muse, the actor's daughter.

According to Muse, he plans to return to New York to do another show next spring. Although not disappointed at the comparatively short run enjoyed by "Run Little Chillun,' Muse attributed the condition mainly to the period of unrest following the recent New York and Detroit riots.

Ethel Refuses To Prosecute Dancer

Atlanta, Geo
SEP 2 1943
Daily World

By HARRY LEVETTE

LOS ANGELES — (ANP) — Little Alegretta Holmes, godchild of Ethel Waters, famous star of stage and screen, testified from the stand last week at a preliminary hearing for Archie Savage, charged with suspicion of burglary in the theft of money and jewelry from the noted singer amounting to $23,400, that she had heard "Mommy crying and pleading with Archie to return her jewels and money."

Miss Waters had earlier startled investigators for the state's attorney's office when she broke into sobs and cried "God will take care of everything" in refusing to sign a complaint against her ex-secretary whom she had accused of purloining the valuables from her "Blueberry Hills" mansion. Capt. Edward Davis of the state's attorneys staff, however, announced he would take action anyway and booked the dancer, who was the principal member of Katherine Dunham's troupe during the stage run of "Cabin in the Sky" with suspicion of burglary. Savage was later released in $10,000 bail and trial date set for Sept. 13.

SEP 2 1943

ADMITS GUILT

Savage is alleged to have admitted his guilt but demanded the screen star's home and automobile for return of the stolen goods. A locksmith named Shane identified Savage as the man who engaged him to break the locks off the wardrobe trunk that contained the valuables, and Miss Waters took the stand against her former confidante. Stating she had called Savage who had moved from his quarters in her home to that of Anita Brown's, another screen player, to ask about the missing articles, she said she suggested that maybe one of his friends was the thief.

SEP 2 1943

"He came over that afternoon and admitted having taken the money and gems," explained Miss Waters, "but declared there was nothing I could do about it, that his word was as good as mine. But the next day he called and said he had had a change of heart and asked me not to accuse his friends and he would return the balance of the money and valuables.

SHE THANKED HIM

"I thanked him and told him I was glad he had decided to do the right thing, however, when he said there were certain conditions which were necessary to agree to before their return. He said that I must sign over my Lincoln Zephyr car and home to him. This I refused to [illegible] and told [illegible] that if he did not return the valuables I would have him arrested. I told him that he evidently did not intend to do te right thing and then I called the police.

Miss Gladys Root, white, counsel for Savage, attempted to confuse Miss Waters on the stand, but the actress maintained her equilibrium and answered questions directly. Later Miss Root said the charges were all a mistake, and that the trunk did not contain $10,000. She added that her client was not guilty and predicted he he would be freed.

Miss Waters upon her return from San Francisco where she was starred in the stage production "Laughtime" with Frank Fay and Bert Wheeler, reported she had discovered $10,000 missing from her wardrobe trunk, as well as a pin valued at $4,500, a $900 watch, and two rings worth $3,500 each. Savage was immediately suspected and restitution attempted. Failing in this the noted actress appealed to authorities and Savage was arrested.

Although the show "Laughtime" is scheduled for a Broadway opening soon Miss Waters is expected to be here for the trial.

71-1943

MOVIE AND STAGE FOLK VISIT CITY

Defender
Chicago, Ill.

Chicago played host to Coast and New York celebs over the week end when Clarence Muse, movie star, accompanied by friends, paused here enroute back to Hollywood. Left to right are Mr. Muse and his wife; Mrs. Bessie Buchanan, wife of the manager of the New York Savoy ballroom; Mr. Muse's daughter, Mae and Mrs. Lee, mother of Canada Lee of "Native Son" fame. Mr. Muse had been in New York staging "Run Little Chillun."

Scene From "Lifeboat"

Tribune
Philadelphia, Pa.

SCENE from d c kut 12345 er-ePaA ETAOIN ETAOINSH

One of the most stirring scenes in 20th Century-Fox' "Lifeboat" shows above Jack Hodiak, Canada Lee and Tallulah Bankhead. Tallulah is a member of the important Bankhead clan of Alabama.

Negro Educator Hails Soviets

Daily World
Atlanta, Georgia

That magnificent Negro woman leader, Dr. Charlotte Hawkins Brown, director of the Palmer Memorial Institute, aroused cheers and applause when she told how our great ally, the Soviet Union, had emancipated oppressed nationalities, and when she demanded that fascist race hate be wiped out forever.

Her speech delivered at the Nov. 8 Madison Square Garden rally, honoring 10 years of American-Soviet friendship, follows in full:

Thirteen million Negroes join with other millions of people of the darker races in placing their hope in the pattern Soviet Russia has shown us for solving the problems of racial minorities and firmly expressing the belief that fighting, conquering Russia has withstood the onslaught of Nazism and emerged victoriously because of the unity of people of all races within her borders in their total war effort. The millions of Negro Americans join tonight with all other Americans in celebrating the anniversaries to which this meeting is dedicated, as well as in pledging ourselves to closer friendship with this great people.

Russia, by the practice of the brotherhood of man, the highest tenets of the Christian faith to which we too frequently give only lip service, has led the way for the people of the world to weld into one great human family the blacks, the reds, the browns and the whites, who, in reaching out for a better world, will find in greater unity a surer means of outlawing war forever.

Speaking not only as a representative of the Negro people but as a woman, I want to say too that the women of Russia with their great endurance and their fighting strength, have led the way for the women of the world. Fighting side by side with their men, they have displayed a courage and self-sacrifice that should inspire women everywhere to throw all their strength into helping to strike the final blow that will wipe out forever the fascist demons who have plunged the world into its present blood bath.

Without understanding and friendship with the great Russian nation there can be for the world no lasting peace. No one of us would want to raise children to sacrifice on the battle-fronts of another war.

The future of our children will largely depend on our relations with Russia. Prejudice is not born in children, it is at their mother's knee and in their early environment that children get the ideas that separate human beings from one another. Russia's mothers challenge every one of us to follow their example and extinguish forever the seeds of race hate and intolerance.

Wants Women As Chaplains

Daily Worker
New York, N. Y.

By HAROLD A. L. CLEMENT

BROOKLYN, N. Y. — (ANP) — The 10th annual sessions of the Women's Home and Foreign Missionary Society of the A. M. E. Zion church closed with a mass meeting in the First A. M. E. Zion church last week.

With an announced theme that of "Preserving Toward a Just and Durable Peace Through Missions," the annual convention sought to "lift our horizon to include all mankind in our thinking that we may recognize the responsibility of the church, the plight of the world, and consider ways of linking ourselves with all Christians in redemptive work."

Mrs. Henrietta M. Davis, of St. Louis, president of the society, delivered the keynote address in which she denounced the recent wave of race riots and pleaded for women chaplains in the WACS.

"Even if this is a world ruled by men," declared Mrs. Davis, "give them (women) an opportunity to serve as chaplains in all female units."

Continuing, she said, "It seems to me that at this time, and especially during the war period, there should be no race question in our fair land. We deplore riots of any kind, because they are the weapons of our enemies, and should by stringent laws be forced from the bound of society forever."

More than 1,200 delegates attended the conference representing 38 states. Delegates from South America and Africa were prevented from attending because of wartime transportation difficulties.

Coincidental with the women's the connectional council of the church held a three-day meeting presided over by Bishop Cameron C. Alleyne. Reports were heard on the seven southern schools supported by the denomination, including its largest educational institution, Livingston College, Salisbury, N. C.

At the general convention scheduled for Detroit in 1944, four new bishops will be elected to fill vacancies caused by deaths, it was announced.

What the Army Thinks of Sultry Lena Horne

Afro-American
Baltimore, Maryland

LENA HORNE, Sultry Songstress

CAMP LEE, Va. — Not satisfied with taking the 9th Regiment by storm a few weeks back, lovely Lena Horne, who puts her heart into her songs, made a clean sweep of the "Loyal 11th" in the pin-up girl contest and is now termed the official "Camp Lee Second Brigade Pin-Up Girl."

Upon hearing the way she affected the men of the "Fighting 9th," Miss Horne sent a beautiful picture of herself for the Rec. Hall. She is expected to do the same for the "Loyal 11th," and might manage to pay the boys a visit before her return to the coast.

The 11th speaks about Miss Horne:

Pvt. Bill Hardy, Hattiesburg, Miss.: "You ask what I like about Lena? Everything brother, everything."

Sgt. Ha[illegible] Reed, R[illegible]ond, Ind.: "Lena Horne is really groovy, something a man would wish for in a lovely spot."

NOV 20 1943

Pvt. Tommie Shaver, Value, Miss.: "Lena is to me what Lena is to you. Do you follow, me, Jack?"

Pvt. Jacob O. Withers, Memphis, Tenn.: "I think Lena has a swell personality as well as good looks."

Pvt. William Hickson, Birmingham, Ala.: "If Lena Horne is all she appears to be, I'm all for her."

Cpl. Lee Toney, New York, N.Y.: "I like Lena Horne for her personality, charm and plus, plus, plus, plus, etc."

Pvt. Vashon T. Hardy, Memphis, Tenn.: "Lena is as charming as they come. She has everything."

Pvt. Albert Small, Lake Charles, La.: "Just say that I think Miss Horne is streamlined."

Pvt. John Hunter, New York City: "L[illegible] built like a Coca-Cola bottle. S[illegible]g and dance, too."

S/Sgt. Donnie Wright, Washington, D.C.: "Lena is a dark-skinned Betty Hutton, Hedy Lamarr, and Betty Grable rolled into one."

All-Negro Cast Stars In 'Cabin In the Sky,' A Tuneful Folk Tale

Birmingham, Ala.
Age-Herald

SEP 26 1943

'Stage Door Canteen,' Fine Holdovers Offer Finest In Amusement

There is a different and new picture in town Sunday to break into the strong a[illegible] of [illegible]ings that mark th[illegible]eme of the current movie week. That new picture is "Cabin in the Sky," the all-Negro musical comedy.

Showing at the Ritz, "Cabin in the Sky" stars Rochester, Ethel Waters, Lena Horne, Louis Armstrong, Duke Ellington and his band and the Hall Johnson Choir.

It is the story of what happens when Rochester, hovering between life and death from a wound dreams that he is on trial for his here-after and is tempted by red hot Lena Horne to forget his loving wife, Ethel Waters.

Rochester's struggles between what he knows is right and what he knows [illegible] make the picture a high[illegible] amusing musical comedy.

Lena and Bill, Are drawing big money still.

SEP 2 1943

BILL, $4,000; LENA, $3,000

For the picture "Stormy Weather", Bill Robinson was paid $4,000 a week by Fox, the same figure he got when under a yearly contract. He was highest salaried player.

Lena Horne, under a seven-year $1,500 a week contract at M-G-M, was paid $3,000 a week by Fox. Cab Calloway came next with his personal salary and that of the band in separate brackets.

The Nicholas Brother, Babe Wallace, Dooley Wilson followed. William Grant Still who was supposed to have a $3,000 a week contract for the musical score actually received $750 a week.

For "I Dood It" Hazel Scott at M-G-M drew $1500 a week, then $4,000 for her next "Broadway Rhythm," and for Mae West's "Tropicana" at Columbia.

An army flying captain in combat service draws $150 a week, a shipward welder $65. One movie star is worth 26 army fliers and 60 welders.

—Carl Murphy in Afro American.

The Union
Cincinnati, Ohio

Cab Calloway Signed For New Musical Film

Daily World
Atlanta, Georgia

HOLLYWOOD — (A N P) — With an eye to current box-office surveys that place popular bands among the most potent entertainment factors in motion pictures, Andrew Stone last week signed up Cab Calloway, [illegible] highness of hi-de-ho," and [illegible] Herman with their orchestras for [illegible] spots in "Sensations of 1944."

Herman's band, will appear in support of Eleanor Powell, the star of "Sensations," and W. C. Fields, who has the leading comedy role. Stone will have Calloway do one of his famed specialty vocals.

NOV 24 1943

Hattie in Spotlight

OCT 30 1943

HOLLYWOOD—(ANP)—When John Cromwell, director of Selznick's "Since You Went Away," approached Hattie McDaniel last week with a serious look on his face, she became a bit worried. The uneasiness increased when he said in a tone of reprimand: "Well, Hattie, I see you're at your old tricks again."

Thoroughly puzzled, Miss McDaniel [illegible] asked, "What do you mean? What [illegible] I done? Anything wrong with my action or dialogue in that last shot?" "No, I mean you're up to your old tricks of stealing scenes again. You must be planning to carry off another Academy Award this year," he said, and then broke into a big laugh.

Afro-American
Baltimore, Maryland

Canada Lee Has "Uncle Tom" Phrases Cut from Script in Fox's "Lifeboat"

By HARRY LEVETTE

HOLLYWOOD — (ANP)—This is a mixture of news and comment since the deadline clock is rambling too rapidly to separate as usual. So you pick out which is which.

All the movie and theatrical colony and citizens in the less spectacular walks of life are eagerly looking forward to September 13 when Archie Savage stands trial on a charge of stealing $23,000 in jewelry and cash from Ethel Waters last month.

Porgy and Bess Sequence

"Rhapsody in Blue" at Warner's First National, the big musical picturing the life of George Gershwin, is this week shooting on an important sequence from "Porgy and Bess," with Anne Brown singing the tender lullaby, "Summertime."

"Lifeboat," melodrama starring Tallulah Bankhead and Walter Seizak, with Canada Lee portraying a colored hero, had a number of lines changed at Lee's suggestion. There were a few too many "Yessirs" and "Nosirs" to be coming from a colored sailor in such a democratic locality as the lifeboat of a torpedoed ship. So they were stricken out.

Mae Hires Colored Chauffeur

J. T. Gipsoh of "Candid Comments" accepted a job as chauffeur for the glamorous movie star, Mae West, the position being for only two days, to drive her back and forth from Columbia Studio during her work in "Tropicana," musical starring her.

Incidently, this is the first time she has had a colored driver since Lee Wright, brother of ex-featherweight champion Chalky Wright. Lee got into a shooting scrape and Miss West, after getting him out of trouble, employed Speedy Dado, Filipino, a former ring champ.

Lee was placed in the job by Chalky when after driving for the star he went east to enter the ring.

29-year-old actor, who won the Critics' Award in "Native Son" and high acclaim in William Saroyan's "Talking to You," is the first player to be signed for John Steinbeck's "Lifeboat," at 20th Century-Fox's Studios. He will portray the role of a hero steward rescued from a torpedoed

First in "Lifeboat"

SEP 1 1943

CANADA LEE.

Shorty-Shorts

Hazel Scott, famous pianist, refused to allow the colored girls in the supporting cast to be dressed in shabby clothes during a scene in "Tropicana" at Columbia. She has been visiting her little son who is ill there.

Josephine Baker, former toast of Paris now entertaining troops in North Africa, began here as a night club entertainer with Dumas Johnson.

Daisy Bufford, pretty featured player wtih an excellent record at all major studios, returned last week from her home in Sacramento.

Juanita Walker's full length story, "Wind in the Bough," was finished and ready for perusal in a story conference at a certain studio. It is a sensational war tale with scenes laid in England.

used

Washington Tribune
Washington, D. C.

THOUSANDS ATTEND PREMIERE OF "THIS IS THE ARMY."—A record breaking crowd attended the premiere of "This is the Army" at the Lincoln Theatre last Friday. The scene above shows part of the line jamming the box office to see the Army picture featuring among the artists, Joe Louis, world's heavyweight champion. The top picture shows Sergeant Joe Louis, center, talking to two veterans of the war. Sergeant Isador Warfield, is telling Joe of experiences in the North African campaign where he lost a leg. Sergeant Warfield is at Walter Reed Hospital. Seaman James Jones is the youth in a sailor uniform.

AUG 28 1943

Biased Theatre Magnate Ruled Against In Row

Pittsburgh Pa. Courier

G. Tom Bailey, Chain Theatre Owner, Thwarted in City Council Appeal to Keep J. Neal Montgomery from Featuring Film in Atlanta (Ga.) Armory

By STAFF WRITER

ATLANTA, Ga., June 17—The great screen musical fantasy, "Cabin in the Sky," featuring Ethel Waters, Eddie (Rochester) Anderson, Lena Horne, Rex Ingram, Louis Armstrong, Kenneth Spencer, Duke Ellington, Buck and Bubbles and other famous sepia entertainment personalities, was witnessed this week by thousands of colored fans, despite the efforts of President G. Tom Bailey of Bailey Amusement Co., to prevent J. Neal Montgomery, director of Southeastern Artists Bureau, in his showing of the film Sunday, Monday and Tuesday, June 13, 14, 15, at the city auditorium here.

Mr. Bailey, who exercises a virtual monopoly over theatres operating solely for Negroes in Atlanta, declined to play the film in his theatres, stating that MGM asked too much for the all-colored spectacle.

FIRST RUN IN WHITE "HOUSE"

However, "Cabin in the Sky" did run on the screen of an Atlanta theatre as Loew's Grand—a Metro house to which Negroes are not admitted—featured its first run in the Gate City.

Southeastern Artists' Bureau, determined that colored people see the film even if Bailey thought it was too high-priced for him to bring to them, angled for the picture and received it for the stated three-day run. City council rented the hall to Mr. Montgomery, who is running the picture at popular prices, for $1.

TRIES TO HALT MONTGOMERY

Although he decided against showing the film, Mr. Bailey's interest in the film apparently did not wane, because he made a special appearance before city council and asked that Mr. Montgomery be restrained from showing the picture and holding that it was a violation of a city ordinance to show a motion picture on Sunday. (Mr. Bailey runs Sunday shows at all his theatres under an arrangement whereby the Atlanta Urban League—a member of the Community Chest—receives a per centage of the receipts).

City council heard Mr. Bailey's story but found itself in a dilemma as it had previously rented Southeastern Artists Bureau the city auditorium. For this reason, council refered the matter to City Attorney Jack Savage for a ruling. A day later, Mr. Savage ruled against Mr. Bailey, giving the "go sign" to the colored organization.

JUN 26 1943

Whipper As Selassie

Chicago, Illinois ~~Defender~~

Famed Comedian Plays Role In Film, 'Mission To Moscow'

NEW YORK. — (ANP) — "Mission to Moscow," the new Warner Brothers motion picture based on the best selling volume by Joseph E. Davies, former ambassador, opened at the Hollywood theatre here Thursday with Leigh Whipper in the important role of "Haile Selassie."

According to officials of Warners, the studio which produced "Casablanca" with Dooley Wilson in an important role and which has taken the lead in giving Negro actors parts other than those called "traditional" or stereotyped, Whipper was the only actor considered to play the emperor of Ethiopia.

He was born in Charleston, S. C. His father was a judge in South Carolina both before and after the reconstruction period. His mother was one of the first Negro women in the United States to study medicine and practice as a physician. Whipper was educated at St. Paul's academy in Bethesda, Md., and at Howard university, where he graduated in law in 1898.

Entering the practice of law with his father in Buford, S. C., Whipper stuck to Blackstone for only three years. He had participated in college theatricals at Howard and liked the theatre better. So he quit law to join the Georgia minstrels, with which troupe he toured for a number of years.

He appeared in several of Broadway's notable musical shows, including "Very Good Eddie," "Marching Men" and "Porgy." His first dramatic role was in "Those Who Walk In Darkness," produced in 1921 with Irene Fenwick in the starring role.

Altogether, Whipper appeared in 21 Broadway productions, among them such hits as "Stevedore," "The Emperor Jones," "Marching Men" and "Of Mice and Men."

The actor was brought to Hollywood in 1939 by Lewis Milestone to play in the motion picture version of "Of Mice and Men," the role which he had created on the stage, and has remained in motion pictures.

Other important pictures in which he has appeared include "Virginia," "Lady for a Night," "The Vanishing Virginian," "The Oxbow Incident," "Heart of the Golden West" and "Mission to Moscow."

MAY 8 1943

Avon (Sporting Life) Long, 'Porgy-Bess' Star, Gets $44,000 Film Contract

Pittsburgh Pa Courier

HOLLYWOOD, July 1—(ANP)—Avon Long, the sensational Baltimore dancing star who has been appearing this past season in the role of "Sporting Life" in the opera "Porgy and Bess", has just been signed by Metro-Goldwyn-Mayer to a 44-week contract at $1,000 per week. Long will be co-starred with Lena Horne, the beautiful talented singer who is skyrocketing to fame under MGM promotion and Kay Kyser, the band leader, will do two pictures for MGM starting in July. The titles of the pictures, which are now being readied, have not been announced.

Observers everywhere have expected Avon Long to emerge as one of the top flight artists of the current theatrical season. His dancing is so original and so sprightly as to make him what some critics have termed, a ballet dancer in swing rhythm. A student of serious music at the Boston Conservatory of Music where he studied voice and theory, Avon has always danced and despite his musical training his first professional engagements were in dancing.

Opening with Leo Reisman and his band at the Brunswick hotel in Boston, he was an instant success. Later he went to New York where for the past seven or eight years he has been featured in vaudeville and various night clubs. He appeared in the St. Louis Municipal "Open Air" opera. Two years ago he went to the Coast to do the part of "Sporting Life" in the West Coast production of that show. When the Broadway revival occurred something more than a year ago he had ascended to stardom.

Distorted Roles Of Negro On Screen Must Go, Says White

Daily World
Atlanta, Georgia

Half-Truths, Misconceptions Wrong, Says NAACP Secretary

HOLLYWOOD, Calif.—(S N S)—Walter White, NAACP's Executive Secretary is currently on the West Coast. One of the principal aims of his trip to the film center of the nation is to stamp out distorted representations of the Negro in Hollywood productions.

On October 1, Mr. White delivered an address before the Writers Congress in Los Angeles. In the course of his remarks he stressed the importance to our war effort and our peace aims of fostering better understanding of minority groups.

This can be accomplished" only by the force of enlightened public opinion which the makers of the spoken and written word and of the image on the screen have the power above all others to create," said Mr. White.

"If we liberate our own minds of half-truths and misconceptions and use our media to build a world free of racial and religious hatred, a world free of vicious and fictitious notions of the superiority of one race over another, a world free of imperialism and colonialism, we can then help immeasurably to insure a durable peace.

"But should we choose instead, through blindness or greed, to continue to follow the stereotypes of the past, there will be no security or peace for any man, of any race, anywhere...."

Lena Horne, Hazel Scott Have Colored Sequence In "I Dood It"

HOLLYWOOD, Cal.—(ANP)—Directed by Vincent Minnelli whose first feature at MGM was "Cabin in the Sky," MGM's new comedy, "I Dood It," co-starring Eleanor Powell and Red Skelton, has included in it one of the most colorful and tuneful all-colored sequences of any feature of the current season.

Built around Lena Horne, sky-rocketed singing and dancing glamor girl, and Hazel Scott, nationally famous piano stylist, they dance and sing to a number titled "Jericho" arranged by a white composer, Kay Thompson. A large choir under the direction of Ben Carter made the recordings and Carter also selected the actors who take part in the big sequence, supposed to depict an audition by Lena Horne and others at a theatre.

All are in evening dress making it one of the classiest scenes in the picture. The girls included Doris Akes, Lena Torrence, Vivian Dandridge, Avanelle Harris, Maggie Hathaway, Suzette Johnson and Lois Hodnutt. The men included Joe Burch, Henry (Baby-Face) Roberts, Johnny Thomas, Andrew Jackson, George Harris, Joel Fluellyn, Clifford Holland, Leonard Bluett and Buell Thomas.

LENA HORNE

HAZEL SCOTT

Journal and Guide
Norfolk, Virginia

This big scene wound up the shooting on "I Dood It" which is now in the cutting room, with an early release expected. Mr. Minelli expressed himself as highly pleased with the colored actors.

Tenn. Mob Of Whites Halts Showing Of 'Cabin' Movie

Defender
Chicago, Illinois

(Special to the Chicago Defender)

MT. PLEASANT, Tenn.—An angry mob of white townspeople gathered outside the Maury County theatre here this week and forced the management to halt the showing of the all-Negro movie "Cabin In The Sky."

Patrons filed by the box office for refund as police stood by following a hint of possible disorder, R. D. Page, theatre manager, said.

Page said he stopped the film on the advice of Sheriff J. J. Underwood after a man had entered the theatre lobby and demanded that the electric switch be pulled, while a crowd waited on the outside. The lower floor was about two-thirds filled with white patrons and the balcony was crowded with Negroes, Page said, but the theatre was emptied in an orderly fashion.

As the crowd waited outside the building, Page said a hatless young man whom he did not recognize entered and asked "Why hasn't the switch been pulled?" The theatre man said some members of the crowd "muttered" as he went to the office of Sheriff Underwood nearby to ask advice.

Officers, Page said, told him "there had been some talk" and advised him to call off the Negro picture. He said he'd been warned earlier in the day by Chief of Police Coingrass against showing the film but that on the advice of other city officials he had started the show as booked. Chief Coingrass had said, "there might be trouble," Page stated.

Having lived in Mt. Pleasant, Tenn., for ten years, Page said he had a wide acquaintance, but said he had never seen the man who entered the theatre before.

It was stated that the affair was the result of trouble already brewing between Whites and Negroes in certain labor factions which are being closely watched by police in Mt. Pleasant, Tenn.

On M[illegible] Bethune

PM
New York, N. Y

Dear Editor: I thought you might like to record that Mrs. Mary McLeod Bethune has, for the past two years, been a national director of the American Women's Voluntary Services. Your sketch shows her in an AWVS uniform.

ELIZABETH [illegible]IGBY
Publicity, American Women's Voluntary Services.

New York

New York Times
New York, N. Y

Stepin Fetchit Owes $4,000,000

CHICAGO — Stepin Fetchit, drawling film comedian of a decade ago, and whose attempted comeback has been fraught with court suits and legal entanglements, has only $140 in assets to show for his career on the stage and screen.

Fetchit, Lincoln Perry in real life, filed a voluntary petition in bankruptcy here last Friday, listing assets of $140 and debts of $3,903,387.

Fetchit, who is appearing at a Southside vaudeville theatre, said he owed $1,000,000 to J. P. Esquirol, New York lawyer, who represented him last year in a paternity suit, filed by his alleged wife, Winnie Johnson.

In addition, Fetchit said he owed $2,000,000 to Joe Glaser, president of Music Corporation of America, for releasing him from a contract.

Fetchit was recently released from the Chicago house of correction after serving thirty days on charges of contributing to the delinquency of a minor.

delinquency of a minor, Juanita Randolph, who was trapped in his Chicago hotel room, wearing his pajamas.

A few years ago, Fetchit was one of Hollywood's highest salaried colored actors, his salary at one time was $18,000 a month while under contract with Fox Film Corporation. Fox fired him in 1935 following a display of temper.

He has had frequent brushes with the law. In 1929, he was sued by Yvone Butler for $1,000,000 in a breach of promise suit, which was settled for $5,000. He also filed a petition of bankruptcy in 1930, listing his liabilities at $18,000.

71-1943
Kansas City Call
Kansas City, Mo.

TO HOLLYWOOD.—The Edwards Sisters, who have starred on the Club Rhumboogie (Chicago) show for many moons past will leave soon for Hollywood where they are scheduled to appear in the movie, "Broadway Melody of 1943" with Tommy Dorsey.

With Tommy Dorsey

Kansas City Call
Kansas City, Mo.

Edwards Sisters to Hollywood; In 'Broadway Melody of '43'

CHICAGO. — Chicago laid aside its brittle veneer of surface sophistication and wept collective tears of mingled joy and regret this week as its favorite dancing daughters, the sensational Edward Sisters, made their final showing before heading for glittering Hollywood for a role in the filmmusical, "Broadway Melody of 1943", with the Tommy Dorsey band.

Climaxing a twenty-week run at Chicago's Rhumboogie Cafe by taking feature honors in the new "Ziggy" Johnson revue as it premiered Friday night, the diminutime dancers were discovered by maestro Dorsey as he visited the Southside nitery with sepia arranger Sy Oliver, and his ork played down a scheduled four weeks at the loop Panther Room. signing the tapistical whirlwinds to a long term binder, Dorsey arranged for their film showing via long distance, "setting" them for six weeks at New York's Paramount Theater after their scheduled four weeks on the movie lots.

Favorites

Great favorites in the Middle West despite their triumphs in the East, the Edwards have scored on three continents, the Hollywood date marking the pot of gold at the end of a long and tedious rainbow. Getting their start at Chicago's Midnight club in 1934, the girls now rank as one of the nation's top teams. They are the third act to leave the Rhumboogie covered with star dust. Melodic Mabel Scott stepped out of a Rhumboogie revue to take honors in Bill "Bojangles" Robinson's legit show, "Born Happy" while Sonny and Sonny won their chance at the Panther Room at the nitery, winding up in New York's famed Roxy theater recently for a four weeker with the Jimmy Dorsey band that "made" them.

Honoring the girls and their trainer-manager father, Jay Eddie Edwards, with a colorful party prior to their departure was Rhumboogie boss, Charlie Glenn, who feted his entire cast with a champagne party in their honor. Those participating were Joe Johnson, Tiny Bradshaw, the Three Riffs, Dolores Brown, Vernetta LaSalle, Bill Sommerford, Pat Brooks and the Rhumboogiettes.

Amsterdam News
New York, N. Y.

As One Columnist Sees Lena Horne

(The following item on Lena Horne is reprinted from Elsa Maxwell's column—"Party Line," which appeared in the July 26 issue of the New York Post.—The Editors.)

BY ELSA MAXWELL

Not so long ago I was taken by Cole Porter to the Mocambo, in Hollywood, to hear the long-limbed, lithe, luscious beauty who was the sensation of the season: Lena Horne.

Lena had Hollywood agog. She had put poise into seduction, dignity into daring; she had given glamour manners. Hollywood had never before seen such a combination. The fact that Lena Horne was a Negro added sparkle to this anomaly.

I realized, when I saw her, that her looks were no whit exaggerated. But what disappointed me was a strange thing: Lena was too refined. She had too much reserve; she was too much introvert. On top of this, this was a night of Cole Porter songs; and Lena, it seemed to me, missed the beat—that vital, hidden rhythm—which marks all Cole Porter music.

"Marvelous," Cole yelled, beating his hands together like cymbals, when Lena finished her numbers.

"I'm not so sure," I answered. "She doesn't get the 'beat' that is you."

"Any girl who can look like that," Cole answered, "can have my 'beat' any time of the day or night." With that he returned to his thunderous hand-clapping."

Oh, yes; Lena is very much there. She has every dada dodo gaga. She is a honeypot for the bees. She is the apple of every wolf and werewolf's eye. And, to pile Ossa on Pelion, she can give every other girl in Hollywood lessons in decorum.

The Voice Is There

It is not necessary to unzip Lena in public, however, to uncover her talents. Unlike the Misses Gypsy Rose Lee, Betty Grable and Lana Turner, it is not important that Miss Horne advance her cinematic career via the chequered cheesecake channels. Lena has a voice, a most clear, distinct and articulate voice. Opinions about it may differ; but it is there.

Some men, with a gleam in their lupino orbs, call it "a reincarnation of Tetrazzini's." Others, less carnally motivated, call it the sad creaking of an abandoned rusty hinge.

"But it doesn't matter," every idle man hastens to assure you. "She doesn't need to sing."

* * *

Lena got her start at sixteen, in the chorus of the Cotton Club in Harlem. Her mother, who arranged the connection, was then playing in stock at the old Lafayette Theatre on Lexington Avenue.

Sometimes, when the hour was late and the patrons woozy, the management would let Lena go on, piping her own songs in her own, succinct way.

In 1940 Barney Josephson, acting on the advice of John Hammond—a talent scout to the manner born—signed up Lena for a term at Cafe Society Downtown. The dignified name, "Helena Horne," was brutally truncated. The rest is Harlem history.

In Hollywood She Amazes

Today, in Hollwood, she whiles away her time in a modest house impinging on Peter Lorre's, and across the way from Humphrey Bogart's.

Her technique in oppressing matters—also a new twist for the West Coast—is "Come up to the house and meet the children and my mother."

A certain Lothario of a booking agent I knew was mad about her. His background, however, was not of the best, nor was his culture. The one thing that bothered him in his amorous and matrimonial quest was the delicacy of the color line.

To his astonishment, Lena greeted him coldly one day with a flat statement. "I must ask you not to come to the house any more," she said. "My mother is prejudiced."

* * *

As an artist, Lena has one great fault: the fault of the cultured introvert. She hasn't the ability to project herself beyond herself. She lacks the great, warm, human quality which takes in all feeling—the quality which makes a great artist like Ethel Waters.

On the other hand, maybe the men are right. Helen of Troy was no great artist either; nor were Cleopatra, Nell Gwynne, Mme. Pompadour or Mr. Balzac's celebrated Succuba of Tours. Nor was it written anywhere that the Venus of Milo should wring her hands.

Hazel Scott Appears On Giant Bond Rally

LOS ANGELES, July 8—"When we speak of typical American music, we think of the works of that great composer, George Gershwin, and at this time we know of no one more adapted to an interpretation of that music than Miss Hazel Scott, our next artist on this program." These were the words of the world famed movie star, Edward G. Robinson, master of ceremonies of the "Inauguration Day," opening of a month-long campaign to sell $40,000,000 in war bonds to build the Cruiser Los Angeles, last Wednesday at Hollywood Bowl.

Mr. Robinson's introduction of violinist Joseph Szigeti and Miss Hazel Scott, pianist, gave the program, witnessed by 20,000 citizens, an international and interracial complexion.

Cecil B. DeMille introduced Secretary of the Navy, Frank Knox, who delivered the key address of the campaign. The Secretary's speech drew applause as he described naval expansion in general terms since J[illegible].

Others who appeared on the program were Bing Crosby, Dinah Shore, Betty Hutton, George Burns, Gracie Allen, Kathryn Grayson and

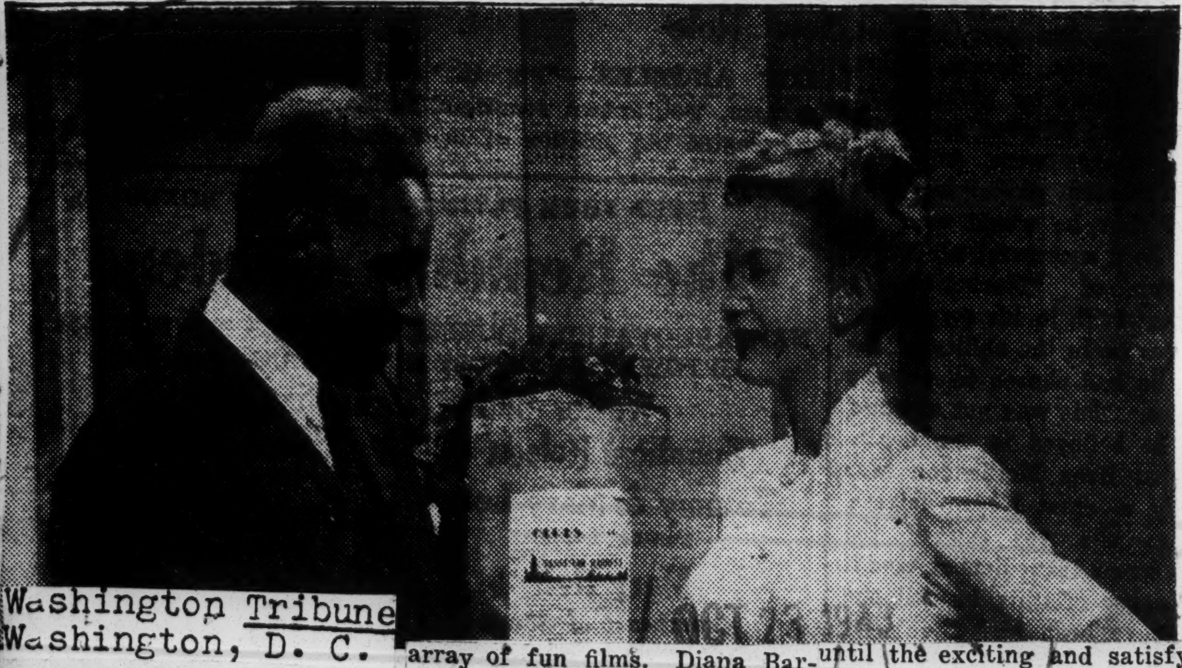
United States Coast Guard Lt. Rudy Vallee, leading massed bands, which included the Los Angeles' county band.

Advertiser
Montgomery, Ala.

JUL 4 1943

ROCHESTER AT PEKIN—Rochester and Jack Benny are back together again in "The Meanest Man in the World" starting today at the Pekin. When Benny puts on blackface makeup you'll howl with laughter. Come and see what Rochester makes Jack do so that people call him "The Meanest Man in the World."

Rex Ingram in Universals "Fired Wife"



Washington Tribune
Washington, D. C.

"The hilarious results of a secret marriage are said to be revealed with extraordinary effect in Universal's 'Fired Wife.'"

The new comedy-drama, starring Robert Paige and Louise Allbritton, is announced as one of the most mirthful and entertaining pictures in the current array of fun films. Diana Barrymore and Walter Abel have leading featured roles.

Appearing prominently in an impressive supporting cast are Walter Catlett, Ernest Truex, Alan Dinehart, George Dolenz, Richard Lane and Rex Ingram.

Comical complication follow each other in quick succession until the exciting and satisfying climax of the story in which sparkling dialogue is said to be featured in generous portions.

Michael Fessier and Ernest Pagano wrote the screen play from an original story by Hagar Wilde and the picture was directed by Charles Lamont.

Rex Ingram plays his part with the dignity befitting a first rate actor. His long stay in Hollywood and his numerous contributions are doing much for a better understanding between the races."

Peoples Voice NEW YORK

JUN 5 1943

I have just seen MGM's picturization of *Cabin in the Sky* and I am frankly disturbed—disturbed because, in this instance at least, Hollywood has fallen down on its promise, given in good faith, to discontinue the production of pictures whose subject matter presents a disparaging picture of the American Negro. *Cabin in the Sky* is a totally unprovoked insult to Negroes, which apparently was filmed and "doctored" with but one thought in mind—to wring every last box office nickel from the pocketbooks of those theatregoers, who revel in the so-called comedy in situations in which Negroes are presented as carefree, indolent, irresponsible, grinning and eye rolling adolscents.

I am shocked because it was just a few months ago that Walter Write returned from a series of conferences in which a number of Hollywood executives had given their word that they would discontinue the practice of film ing pictures that gave a false picture of the Negro. More recently, I had the same promises given to me when I participated in several conferences looking toward the erasure of the same distasteful practice.

And now comes this. It violates every pledge given to both Walter White and myself.

N..or is this attempt at fantasy a good picture. As the magazine "Cue" so accurately says, "Cabin is an ambling leaden footed, and uninspired melodramatic fantasy, as often ugly and vugar as it is eloquent and melodious." "Cu"e goes on to say that it has been directed and acted as if it were a low grade Hal Roach comedy hashde into a grabe-B gangster thriller.

It seemed a shame indeed to waste the great talents of Ethel Waters, Lena Horne, Rex Ingram, Kenneth Spencer and Duke Ellington's band on such tripe as this. But they do admirably under the frightful weight of the cumbersome booth. Ethel Waters' voice is superb as always; Lena Horne establishes herself as the most beautiful and talented actress on the American screen; Kenneth Re xand Duke are still A1 performers. How superb they would be in a film showing their abilities off to advantage.

This piece of ugly propaganda fails to do that—ACP jr.

Afro-American
Baltimore, Maryland

Calloway Gets New Film Role

DEC 4 1943

NEW YORK. — Cab Calloway has been signed for a starring role in "Sensations of 1944," a screen musical to be produced by the Andrew Stone Company and released through United Artists.

Production will begin some time in February. Cab and his band are scheduled to head for Hollywood from the Panther Room of the Sherman Hotel where they begin a five-week engagement on New Year's Eve.

Credit 'Stormy Weather" Role

The contract to appear in the coming film is the result of a promise made by Andrew Stone, the director of "Stormy Weather," which co-starred Calloway, Lena Horne and Bill Robinson.

Stone is said to have been impressed by Cab's talent and ability and advised that if and when he made another musical, the hi-de-ho man would get a prominent role.

71-1943

Another Way To Avert Riots

POLICE BACK HOODLUMS; CLOSE SHOWING OF 'CABIN IN THE SKY'

Pittsburgh, Pa. Courier

COLUMBIA, Tenn., Aug. 5—The showing of the motion picture, "Cabin In The Sky" was halted at the Maury theatre in Mt. Pleasant, Tuesday night, in deference to the arrest of six white hoodlums who threatened the manager, R. D. Page, also white, with violence.

AUG 7 1943

While Mt. Pleasant police looked on, the six young men were able to bulldoze Page into halting the show and refunding money to both colored and white patrons. Police stated they felt this the best method to avert race trouble, which they claimed had been brewing all day.

DEMANDED SWITCHES BE PULLED

According to information received, the six men approached Page in the lobby of the theatre, shortly after the first evening showing began, and demanded the electric switches be pulled. They threatened to go into the balcony and destroy the machines if this was not done.

The manager asked them to wait a minute and started for the City Hall, which is located in the same block as the theatre. He was overtaken, however, and again threatened with violence.

POLICE SURROUNDED

Local police, who had gotten wind of the trouble, were on hand and surrounded the entire gang. After a consultation, it was decided best to close the show to prevent any disorder. The manager agreed.

AUG 7 1943

Page made the announcement to the Negroes in the balcony and the whites on the first floor and refunded their money. Everyone left the theatre without creating any disturbance.

A crowd of whites milled about the town square for some time after the dismissal and the only real disorder was a fight between two white men. The identy of the six men who halted the show was said to have been known by most of the townspeople. The manager and the police said the men were unknown to them.

Officials said they believed the entire affair was the result of trouble which has been brewing between whites and colored in certain labor fractions which are being watched by the local police.

MGM To Star Hazel Scott And Lena Horne In New Flicker 'I Dood It'

JUN 12 1943

Chicago, Ill. Defender

HOLLYWOOD, Calif.—(ANP)—Directed by Vincent Minelli, whose first feature at MGM was "Cabin in the Sky," MGM's new comedy, "I Dood It" co-starring Eleanor Powell and Red Skelton, has included in it one of the most colorful and tuneful all-colored sequences of any feature of the current season.

JUN 12 1943

Built around Lena Horne, skyrocketed singing and dancing glamor girl, and Hazel Scott, nationally famous piano stylist, they dance and sing to a number titled "Jericho" arranged by a white composer, Kay Thompson. A large choir under the direction of Ben Carter made the recordings and Carter also selected the actors who take part in the big sequence, supposed to depict an audition by Lena Horne and others at a theatre.

All are in evening dress making it one of the classiest scenes in the picture. The girls included Doris Akes, Lena Torrence, Vivian Dandridge, Avanelle Harris, Maggie Hathaway, Suzette Johnson and Lois Hodnutt. The boys included Joe Burch, Henry (Baby-Face) Roberts, Johnny Thomas, Andrew Jackson, George Harris, Joel Fluellyn, Clifford Holland, Leonard Bluett, and Buell Thomas.

Daily World
Atlanta, Georgia

Box - Office First Index Of Feeling

HOLLYWOOD — (ANP) — Loss of millions of hours in manpower in Detroit during the recent race riot will be nothing compared to the loss suffered by the motion picture industry, is the startling information that has come from reliable sources. Since the Detroit terror, the Associated Negro Press representative has been contacting and conversing with acquaintances in the studio offices along "Film Row."

AUG 13 1943

Box-office receipts count more than race in Hollywood when it comes to selling possibilities, so many distributors expressed fears to ANP that a number of cancellation for all-colored cast, or large colored sequence pictures would follow too many already received. MBM's "Cabin in the Sky" was hailed as a sure money maker for theatres waiting their turns to play it, and encouraged by Cabin's success, 20th Century-Fox's "Stormy Weather," was being eagerly awaited.

But this feeling has changed, and there is fear that it will affect others on the market as well as several in production. Among those currently shooting are "Broadway Rhythm," with Rochester, Lena Horne, and Hazel Scott at MGM also "America" and "Meet the People." Universal with Count Basie's band, Ben Carter's singers and a large Negro cast may also feel the depressing effects of the racial outbreak after math.

One of the best explanations came from Mr. Kirschbaum, formerly manager of Ulysses "Slow Kid" Thompson, widower of the revered Florence Mills. He told "Kid" last week that the psychological effect the trouble had on write persons, especially the many who at best had no love for the Negro, will be long lasting.

1943

Constant playing up of the Detroit riot by the dailies served to engender race hate where it was not present before he declared. Never swerving from his belief that it has already done great damage to distribution of this type of picture, he declared that hope lay in the entire absence of future race trouble until the theatre going public has forgotten it. Kirschbaum is at present agent for Leigh Whipper.

Varied Comments On "Cabin In The Sky"

Atlanta Daily World, Ga.

By DOLORES CALVIN

NEW YORK— In an attempt to find what the colored folk really want from Hollywood, a Post columnist asked several Negroes at the Loew's Criterion what they thought of the picture playing there, "Cabin In The Sky." of the ten persons asked, not one said anything really worth recording. I would, however, like to quote Robert V. Anderson from Ft. Worth, Tex., a Tuskegee graduate and now a yeoman third class in the Navy Reserve, who couldn't express himself, and no wonder.

JUN 30 1943

He said: "This picture brings out real folklore, something the Negro in America is getting away from. I think it's — — can't express myself just like I want to — — really brings out Negro life regardless of the fact that we try to get away from it. This and 'Green Pastures' are the two best I've ever seen. Other Negro pictures are too artificial."

Archer Winsten, the reporter, therefore came to his own conclusion. He has this to say: "A good, working test of any Negro movie or single characterization would be whether it tends in any degree to dispel the fog of white misunderstanding and prejudice. The fantasy of "Cabin In The Sky" only repeats in an entertaining fashion the rooted concepts of a simple, singing, dancing, sinning, gambling folk. This is but a small, antique portion of the enormous pattern of Negro life in America. The wrong lies in letting it stand for the whole, which is what the movie industry, defaulting on its larger and promised obligation, does through ignorance and box office pressure, if not through the baser motive of prejudice."

JUN 30 1943

Coy Smith, a Harlem drug clerk of middle age, said: "I liked the last part but not the first, because at first they were dressed like actors." He added, gravely condemnatory, "He didn't kiss his wife the whole way through the picture."

"He didn't? Are you sure?" asked the startled critic. "Not once."

Philadelphia Tribune
Philadelphia, Pa.

Thousands Acclaim "Stormy Weather" At Lincoln Theatre

OCT 16 1943

Huge crowds have been acclaiming "Stormy Weather" at the Lincoln Theatre, which reopened on Tuesday, as one of the greatest musical film shows of all time. From the time when the first show ended on Tuesday afternoon, the overflow audiences have been pouring out of the Lincoln with words of praise for the host of stars whose talents lend so much sparkle, music and gaiety to this grand picture, which continues its run until next Thursday, October 21.

From vaudeville, nite clubs and musical comedy, as well as from Hollywood, the tops in colored entertainers were assembled for "Stormy Weather." Such outstanding personalities as Bill (Bojangles) Robinson, lovely Lena Horne, Cab Calloway, and His Orchestra, Fats Waller, Ada Brown, the marvelous Nicholas Brothers and Dooley (Casablanca) Wilson head the brilliant cast. Each of them is a headliner in his own right, together they comprise a whole heavenful of stars. There are no less than 15 song numbers topped by the title song, as delivered by Miss Horne, one of filmdom's most striking beauties.

"FATS" WALLER

The prices at the Lincoln are 29 cents for matinees and 41 cents for evenings. Children, 17 cents at all times. Special prices for service men in uniform. The theatre opens daily at 12 noon and performances are continuous.

Afro-American
Baltimore, Md

Plays in Jewish Film

FLORENCE O'BRIEN, who became famous on the coast for marvelous interpretation of "Sulemaiy in "Run Little Chillun" at the Mayon Theater. She was recently seen in "Stormy Weather" as the wife of Dooley Wilson. In this frightened pose she is playing in a Jewish picture and speaking Jewish dialogue, the first time a colored girl has played such a part in Hollywood.

NOV 13 1943

Fox Answers Critics Of Race's Parts With Picture, 'Life Boat'

Defender

Chicago, Ill.

HOLLYWOOD.—Twentieth Century-Fox studio followed its recent screen saga of the black man's courage at sea in the thrilling film, "Crash Dive" with the current production, "Life Boat." The first picture gave local actor Ben Carter a very fine role. In the current production Canada Lee, of stage play Native Son fame, has the highly essential Sepia role.

These two 20th Century-Fox productions as well as films turned out by other studios, show a marked trend toward giving Sepia performers better roles.

Hollywood in bringing the Sepia tone brighter into the American scene, however, is not doing so in any revolutionary manner. It is taking its time, biding each moment. The emergence of the Sepia picture from a grinning porter, or flat talking "darky" type had to be slow and painstaking. A large segment of the American people, both north and south, don't cherish the idea of a Negro being placed on a par with a white man.

The film industry and 20th Century-Fox studio, both are cognizant of that fact. Many Negroes are of the opinion that the movie industry can control the film appetite of the public. It can't. Contrary, the public controls the demands on what type of films the studios must make based on its willingness to view the finished product. In the current sea drama, Canada Lee, the lone Sepia player in a cast of nine, seven men and two women adrift in the open sea in a lifeboat, because of the tragic situation is placed on a par and equality with the others in the story.

Metro Company Seeks To Buy Screen Rights

Pittsburgh, Pa. Courier

By BILLY ROWE
(Theatrical Editor)

NEW YORK, JUNE 17—Because of the tremendous national box office success of "Cabin in the Sky", Metro-Goldwyn-Mayer has offered $200,000 for the screen rights of "Porgy and Bess."

On legit time on the Coast, which was given an operatic version by the late George Gershwin in 1935, is in great favor.

Revived here by Cheryl Crawford, after it had flopped almost ten years ago under a Theatrical Guild banner, "Porgy" played here very successfully for several seasons. Taken on tour into the Mecca Theatre centers, it repeated its New York successes, breaking records in many cities.

In the event that Metro's deal to put the drama with music on the screen jells, it will be put on the studio's class A list and will be produced on a large scale budget.

FIRST CLASS CAST

With some of the best Thespians in the profession already heading its cast, it is believed that it will be brought to the screen with but few changes in that department. Belief is that Arthur Freed who produced "Cabin" will do the same in this case. Rouben Mamoulian whose first success in this country was made 17 years ago as director of the first stage version of Dorothy and Dubose Heywood's "Porgy" from which the libretto of "Porgy and Bess" was subsequently made, will again come upon the scene in that capacity. He is the original Dubose-Heywood play one of the best known producers in this country and has been connected with some of the best known screen and stage productions.

Notwithstanding that nothing definite has been given out by Metro's office here, it is known that Freed has hoped all along that "Cabin" would prove successful and his company would purchase the Gershwin operetta. When the present producers were first approached concerning screen rights, they refused to listen until a tour of the country could be made. Having played most of the Mecca spots, the time now seems to be at hand and a screen version of the Catfish Row drama is the next order of business.

With both stars under contract, Metro has really got something and will add it into something new with Eddie (Rochester) Anderson in "Broadway Rhythm," in which each one of them will be given chances to wax dramatic. The new contract is a fitting tribute to Hazel's talent and a tremendous break for theatregoers.

Stages Comeback In Film

Daily World
Atlanta, Ga.

ADA BROWN

—whose throaty rendition of "That Ain't Right" to the accomplishment of Fats Waller's music in "Stormy Weather" recalled to many oldsters seeing the picture the long and colorful career Ada has enjoyed in vaudeville and musical comedy stages of three continents. She's a Kansas City gal.

Hazel Scott 'Inks' MGM Contract; Earns Raise

Courier
Pittsburgh, Pa. — JUL 10 1943

HOLLYWOOD, July 8—Flamboyant Hazel Scott, New York's darling of the piano, has been signed to one of those long term contracts by Metro-Goldwyn-Mayer as a result of her dynamic work in "I Dood It," an MGM musical starring Red Skelton and Eleanor Powell, with Lena Horne importantly featured.

Coming to the film city for the first time this year on a lasting invitation as a result of the sensation she created during her initial visit last year on a Columbia one-picture contract, Hazel of the torrid piano style was a sensation from the first note. Possessing more talent than ten women of like profession, all critics agree that her improvising on a classical melody is like tossing an incendiary bomb into a fireworks factory.

EXPLOSIVE PERFORMANCE

Hazel is a gal that can start a blaze by rubbing two notes together and get incredible pyrotechnic results. The dust of long-dead compositions explode like gunpowder at the spark of her eight-to-the-bar rhythms. She beats out music that is as brilliantly incandescent as a welding arc. For more than three years this cafe au lait virtuoso has had New York night spot habitues panting ecstatically. Now at long last she is in Hollywood, putting on celluloid the hottest rhythms since Nero's classic serenade.

With lush, coffee-tinted Hazel under contract, Metro wisely adds to a growing list of glamour swept into fame by Lena Horne. Together in "I Dood It" these two syncopate and sing out real entertainment. With Lena's supercharged vocalizing equaling Hazel's high octane improvising, the flicker is blessed with a crackling personality that will electrify any audience anywhere.

Top Notch Entertainment Valley Head Theatre

Ft. Payne, Ala., Journal
October 27, 1943

Elaborate filmfare has been prepared for the patrons of the DeSoto Theatre of Valley Head. The highlighted films are the two to be shown Wednesday and Thursday, and are "Stormy Weather," the All-Negro extravaganza in musicals, and "My Friend Flicka," from the book of the same name.

Your radio favorites Lum and Abner are featured in their third motion picture, "TWO WEEKS TO LIVE" which will be the attraction Friday and Saturday under a single picture plan. We are informed that this picture will start at 6:00 o'clock on Friday night and on Saturday will start at 3 p. m. and run continuously.

Then the DeSoto theatre which will be two years old Saturday will treat its patrons to a Free Hallowe'en show at 10:15 Saturday night. No tickets will be sold but everyone attending is expected to give a small offering to the Alabama War Chest Drive as they enter the theatre. The entire amount contributed will be donated to the drive under the heading of "Patrons of DeSoto Theatre. The picture selected for this Halowe'en occasion is "The Mexican Spitfire Sees a Ghost" and is one that will entertain as well as chill the spine. Dont' forget, Help the DeSoto Celebrate its Anniversary as well as contribute to a worthy cause, The Alabama War Chest Drive. The manager says "Come Early if you want a seat" as the auditorium only seats 320.

71-1943

SUCCESS OF "CABIN IN THE SKY" WILL HELP NEGROES IN FILMS

Amsterdam Star-News
New York, N. Y.

MILLION AND A HALF DOLLARS SPENT ON FIRST NEW MAJOR NEGRO PICTURE IN SEVERAL YEARS

By LEO ROA — *(Hollywood Correspondent)*

HOLLYWOOD, CALIF., —Within a few months, "Cabin in the Sky," Metro's huge all-colored production starring Ethel Waters, Eddie "Rochester" Anderson, Lena Horne, Rex Ingram, Duke Ellington and his orchestra, Louis Armstrong and Kenneth Spencer, will be released on a nation-wide scale. If it is greeted with public approval, it will start a trend in the making of both all-colored and mixed cast pictures that will give the Negro a strong entertainment and talent outlet in Hollywood.

It will be remembered that Metro-Goldwyn-Mayer is no experimenter but rather the pioneer in the field of the all-colored production. For it was this company, in 1929, which brought "Hallelujah" in all its glory under the direction of able King Vidor, to the screen.

Nothing has been spared towards the making of "Cabin in the Sky" in its various technical departments. Upwards to a million and a half dollars have been spent to give it the super-super touch akin to the tinsel city. Aside from its roster of great stars, the film will present a cast of feature players who are well seasoned in the art of entertainment. Among them are such favorites as Ernest Whitman, Nicodemus, Buck and Bubbles, Bill Bailey, Moke and Poke, Mantan Moreland, Willie Best and a group of the prettiest girls in Hollywood.

Produced by Arthur Freed, one of the most liberal showmen in Hollywood, "Cabin" was directed by Vincent Minnelli, with the celebrated choral director, Hall Johnson, as special adviser. It's from the Broadway stage hit of the same name and has been specially woven for the screen by the deft touch of the M-G-M staff.

Its cast has been given every latitude and with great ease, moves from the height of comedy to the depth of pathos, giving the fantasy all the bite, the dramatic urgency and lyrical overtones of a production of real worth. In it has been captured something human in the theme battle of good and evil and shows the great heights to which the race, through its imagination, can soar.

For more reasons than one, "Cabin in the Sky" is a picture to be seen.

(Above) Ethel Waters, the grand lady of the spotlight world, who is shown here as she will appear in M-G-M's million and a half dollar starrer. *(Right)* In this scene Louie Armstrong, the trumpet king of swing, and Mantan Moreland, the great comedian, vie for the cigar lighting honor. Rex Ingram, who once played "De Lawd," is old Satan himself. The lads making up the background are the famous dancers Moke and Poke.

(Above) This cabaret scene will give you an idea of just how glamorous many of the scenes really are. "Rochester" and Lena Horne enter the picture here really dressed to kill. *(Right)* John W. Bubbles and his partner "Buck" are very much in the picture. Some of Hollywood's most charming colored girls and Duke Ellington and his famous orchestra.

(Above) Also in "Cabin in the Sky" are radio-famous Eddie "Rochester" Anderson and Lena Horne, the most outstanding screen discovery of 1942.

Afro-American
Baltimore, Md.

White Editor Lauds Cycle of Colored Actors in Pictures

FEB 20 1943

By HARRY LEVETTE

HOLLYWOOD. — (ANP) — In one of the finest articles that has ever been written by a white critic about colored people, Miss Virginia Wright, theatrical editor of the Los Angeles Daily News, frankly expressed the rights of colored artists in the apparent new cycle of untyped parts. Her article follows:

"Hollywood, at last, has repented its sin of ommission regarding the colored actor in its midst. While conceding that colored entertainers are consistent show stoppers, producers have been satisfied, in the past, to spot them around for the sake of buoyancy.

"If pressed, M-G-M probably would admit that Lena Horne and the Berry Brothers, pulled 'Panama Hattie' out of the doldrums. Columbia might concede that Hazel Scott is the high spot of 'Something to Shout About,' and Jack Benny certainly would be the first to decorate Rochester's head with laurel.

Naive? Sultry Lena Horne, whose *Stormy Weather* is due at the Roxy next week, thinks it may be naive of her to hope for honest treatment of Negroes in films now. "All we ask is that the Negro be portrayed as a normal person," she says. "Let's see the Negro as a worker at a union meeting, as a voter at the polls, as a civil service worker or an elected official. Perhaps I'm being naive when I view such desires. Perhaps these things will never be straightened out on the screen itself, but will have to wait until these problems are solved in real life."

P.M. Daily

JUL 9 1943

Courier-Journal
Louisville, Ky.

LENA HORNE on the screen is every bit as exciting as she is on the stage or in night clubs as critics the country over found out when she appeared in "Cabin In the Sky." The sultry songstress is now lending her talents to "Stormy Weather," which opens Thursday at the Rialto, with Bill Robinson and Cab Calloway also featured.

Lena Horne Can't Sing Dance Or Act—She Says

Courier-Journal
Louisville, Ky.

By WILLIAM C. PAYETTE.

Hollywood, Aug. 2.—Boy, are people crazy! Lena Horne can't sing, can't dance, can't act, isn't good-looking, and people are going wild over her. She's terrible. Told us so herself.

AUG 3 1943

She makes herself sick she's so bad. It's a fact. She's never seen one of her pictures. She started to and got sick and ran out. Now she's afraid to go back.

Her little daughter saw one and they had to rush her out of the theater, too. Scared to death! That convince you?

Like we say, everybody else is crazy because Miss Horne's pictures are doing big business, her phonograph records are awfully hard to buy and M.G.M. mails out her pictures by the bucket. We heard her sing and we guess we're crazy, too.

Helps Bad Neighbor Policy.

She was singing "Brazilian Boogie-Woogie," which threatened to be another chapter in the bad-neighbor policy. The Brazilian consul was at the studio every day for a week while they were doing it.

She already had recorded the song without the camera and now was doing the dance and making her face fit the recorded words while they played them back.

Miss Horne was singing along and not just making faces. Instead of singing in the same key, she was harmonizing with herself. It was about the swellest thing we ever heard.

We think L. B. Mayer ought to put it in a picture, maybe even have her sing all four parts of a quartet.

AUG 1943

Started In High School.

She has some of her own phonograph records, but more of other people's. She isn't partial to her own, she said. A good recording of a W. C. Handy blues tune she likes, hers or anybody else's.

Lena started dancing in a night club chorus while she was in high school.

Flourney Miller, one of the all-time best entertainers, saw her in the chorus, where by now she was out in front and singing a line or two, and took her to his friend, Noble Sissle, the band man.

Sissle worked her into a sort of dance routine. No singing. This went on for a while, and while the band traveled Sissle helped her with her singing. Pretty soon she was singing a line or two, then whole numbers, with the band. She and her husband split up and she really went to work. She thinks the heartbreak helped her singing.

She went with Charlie Barnet's band as featured singer and moved over to Cafe Society, night clubs, where people began to find out how good she was.

Aunt Has Good Hunches.

She came out to Hollywood to sing in the Trocadero, but it closed. The boss of the Trocadero was getting ready to open the Little Troc, but Miss Horne didn't want to wait. An aunt who, Miss Horne said, has good hunches, said she believed this was the payoff time, and Little Lena should stay.

AUG 9 1943

Miss Horne stayed, an agent took her to Mayer, and she was under contract to M.-G.-M. before the Little Troc opened. She sang there anyhow, though. She doesn't like singing in Hollywood clubs. You see the same people all the time and get lazy.

About her daughter being rushed out of the theater: It was really because she saw that part of "Cabin in the Sky" where the whole night club caves in on Miss Horne. She thought her mommy was dead and they took her home to prove she wasn't.

PM
New York, N. Y.

Stepin Fetchit, the slow-talking Negro comedian who was rated tops years ago, has filed bankruptcy proceedings in Chicago listing assets of $140 against debts of $3,903,387.

Lunceford And Band Signed To Film Contract

Chicago Defender
Chicago, Illinois

HOLLYWOOD, Calif. — Jimmie Lunceford was signed this week to star in a Universal picture to be produced in Hollywood during the summer.

The famous band leader and his orchestra, currently on the coast at the Trianon, Southgate, Calif., will make the film before their return East.

JUL 3 1943

It will be Jimmie's first picture since his Warner brothers hit, "Blues in the Night," in which the Lunceford band introduced the best-selling title number.

71-1943

DOOLEY WILSON, MANY OTHERS OF HIS RACE WILL RECEIVE SIMILAR OPPORTUNITIES 'AS TIME GOES BY'

Dooley Wilson, in the role of "Sam" in the screen "natural," "Casablanca," popularized the hit tune, "As Time Goes By," to the extent that it soared to overnight fame and, at the present time, is the No. 1 ditty on the "Hit Parade."

In the scene on the extreme left, Dooley furnishes background music for one of the featured white entertainers in the film, while, at the extreme right, Wilson, in another memorable "Casablanca" scene, swings at the piano as Humphrey Bogart, behind the piano, and others look on.

The inset, figure, is a close-up of the talented Dooley.

Star Leads Trend Toward Uplifting Roles For Negroes

Pittsburg Curier

Success in Film With Humphrey Bogart, Ingrid Bergman, Skyrockets Song Hit, "As Time Goes By" to "Hit Parade"

MAY 1 5 1943

By BILLY ROWE
(Theatrical Editor)

NEW YORK, May 13—It only takes one good break to make an artist famous in the world of incandescent glare. For Dooley Wilson, "Cassablanca" was it. As the "Sam" of that piece, he, on the melody of an old song, "As Time Goes By," reached an over-night position in the "City of Make-Believe" that even exceeded that of Clark Gable in the "Fan Mail Department."

In the history of the business no other Negro ever attained such an astounding height, for, regardless of how great the role, how fine the acting, he or she was a forgotten thespian in the "Fan Mail Department." On the strength of the thousands of letters already received by Hollywood in Dooley's favor, the former Harlem Community Player actor is made, and today stands at the head of the new order that will some day in the not too distant future, liberate the Negro from the stereotyped, conventional role that has been his lot much too long in the City of Make-Believe.

OWE ALL TO THEATRE-GOERS

Coming here for a hot week as headline attraction of the Village Inn Revue Dooley Wilson was very much the man coming home after making good in a strange land. He was lionized in Harlem and hailed along Broadway. Everybody called him "Sam" and begged him to sing a few notes from "As Time Goes By". His engagement at the Village Inn was most successful and the lower Manhattan spot turned over a record week.

In an exclusive interview closing night, Wilson, who, to us, is first an actor, but always a good one, expressed a deep gratitude to the theatre-going public. Without their approval he said, "I would have never made the grade."

Going back over a period of years, it can be taken for granted that Wilson speaks the truth in that one phrase summing up his present success. As we said before, always a good actor, he has appeared in more than two hundred plays in and around Harlem and ever so often on Broadway in small roles that became big by his talent. His last and best start here, however, was in the stage version of "Cabin in the Sky." In that production outside of Ethel Waters' top performance, it was "Dooley Wilson" all the way. Some critics even ventured to say he stole many scenes from the great Waters. In such a statement there is great room for argument, but no one can deny that it was the focal point which gave Dooley Wilson to Hollywood.

SET IN FILMS

Notwithstanding past performances, Dooley Wilson is set in Hollywood today and as this goes to press he is headed for the flicker city and a top role in an RKO picture starring Kay Kyser. According to other sources of information there is a thousand dollar deal pending for him over at Universal and another major studio which wishes to sign him to a long term contract.

As they would say in Hollywood, Dooley Wilson is "hot" material today and any of the major studios would gladly spot him in a better than average part. Because of his ability and the acceptance of theatregoers of every race in America, he has stepped out of the stereotyped roles usually given our people. Others of like ability can do the same if the race joins hands with the liberal masses, raids out the prejudiced forces of Hollywood with letters, postcards and even telegrams.

Puzzled Hollywood Asks 'What Kind Of Films Negroes Want?'

"PITTSBURG COURIER"

MAY 1 1943

By HARRY LEVETTE MAY 1 1943

HOLLYWOOD, April 29—(ANP)—Hollywood, at this writing, is becoming filled with teion pictures. They are asking if it is truea growing curiosity about our race and mo playing any parts at all as butlers, maids, that we do not want to see our movie actors eal life. They say that they are trying to livecooks, coachman, etc., although they do in r up to the promise they made to the Negro public, that they would not keep them typed, but they are at a loss what to do when there are no parts like Lena Horne's in "Panama Hattie," Kenneth Spencer as a soldier in "Bataan Patrol," Caleb Peterson as a soldier in "Stage Door Canteen," Dooley Wilson in "Casablanca," Rex Ingram as a Sudanese major, the role he just finished in Columbia's "Sahara."

In fact they are wondering if when the script calls for a colored servant, if they should not make it Irish, Swedish, English, or any other nationality but Negro. It would be rather tragic for Rochester, for example, with his heavy financial obligations if Paramount, Columbia, and the other studios decide to wait until they could find roles different from those which made him famous. After all he was Jack Benny's chauffeur in "Buck Benny Rides Again," not his college chum, his fellow club member, his social companion. If he had been, he might not be rated as one of Movieland's funniest and most popular comedians.

LETTERS CAUSING WONDER

MAY 1 1943

It's the letters that are causing the wonderment. Our folks are going in for writing letters of denunciation to the producers and directors about pictures they have seen that were made two and three years ago, before the "stereotype" promise was made. One fine director, David Butler, always especially appreciative of the race and its actors, received a rather insulting one last week. According to someone very close to him, he is said to have become very angry, declaring that he get along without using any colored players at all.

Take the very important role played for Monogram, by Mantan Moreland in "Cosmo Jones" as the "Dr. Watson" to an amateur Sherlock Holmes. In the story he was an apartment house janitor first until the detective insisted upon him helping him. Well, in the original script, that janitor was a Swede. But with Frankie Darro in the army, Mantan, who was always with him in every picture, would have long idle intervals. So they made the character colored, carefully checking the dialog so nothing offensive to the race would be in it and the very clever comedian had a chance to make some more money.

HOLLYWOOD NON-PLUSSED

MAY 1 1943

Hollywood is wondering what kind of pictures we want, and if they let our stars remain idle while they decide, it looks like some of the race will have to start building a studio or two if they want our actors and singers to continue to contribute to the world of entertainment. The letter writers (usually uninformed about movies) should consult the artist concerned or someone who knows as to the proper approach before writing a harsh, accusing blast.

But Hollywood is finding out some things that were better to have been kept out of its sight, that a considerable percentage of our folks, who by the hand of Providence happen to be fair-skinned, are themselves prejudiced against the darker one; that there is a world of jealousy, and successful figures become the targets for attacks for no other reason; that some will sell out the race for a "mess of pottage"; that when Hollywood producers, William Hackel, Million Dollar productions, Jed Buell, and at least two other independent producers tried to pioneer in making all-colored cast pictures with doctors, lawyers, society folk, etc., they did not get the support from the race that would have enabled them to enlarge and continue.

STORY BEHIND STORY

MAY 1 1943

The common remark was "Heck no, I don't want to see no jig pictures." In July, 1931, an incident he has probably forgotten long ago, succeeded in stopping a flood of letters from scores of local citizens who were writing to the Los Angeles Daily News denouncing Clarence Muse, and calling him the most handkerchief-headed of all "Uncle Toms."

DEFENDED MUSE

You see Eleanor Barnes, theatrical editor then, and really a well-meaning person, had published a long editorial on the Negro's contribution to art, quoting Muse as saying that the Negro is better off without a musical education or special dramatic training. Muse was very worried, being also rather new to Hollywood. But without even taking time to investigate whether she had quoted him correctly or not, I got busy with a long 20-inch article defending him and quoting expressions he had made at the Artists' club to the contrary.

But I don't know what I can do about this new type of letters that are going to drive our famous established artists out of work, unless the complainants write again and explain themselves more clearly about the servant angle.

WHAT WON'T HAPPEN

MAY 1 1943

"It's a lead pipe cinch they are not going to shoot Betty Grable, Dorothy Lamour, Lana Turner or Veronica Lake in Rochester's or Ben Carter's arms. Nor are they going to have Lena Horne, pretty as she may be, swooning in the embraces and 1,000 film feet kisses of Robert Taylor, Errol Flynn or any of their other screen idols. And they are making the pictures, you know.

So Hollywood wants to know "What kind of pictures do the Negroes want?" Maybe you can tell them. I'll stand by and look on. I'm only a news hound, scribbling what happens, not a one-man censor board.

Hattie McDaniel In Cagney Picture

APR 30 1943

To Appear in Movie, 'McLeods' Folly'

Kansas City Mo

HOLLYWOOD—(ANP) — In an excellent role that called for the varied emotions of which she is so capable, Hattie McDaniel, noted screen star, is featured in "McLeod's Folly," a new drama at Columbia studio. The star is James Cagney with his brother, William Cagney, the producer. It is a mixed cast under the direction of William E. Howard with Lowell Farrell first assistant.

Hattie, who is very popular with the stars, has for some time been under contract to Warner Brothers-First National but had it changed, so as to give her a wider field as a free-lance artist. However she has to play in three pictures at Warners under the old contract. Her last there was in the musical which featured her in the all-colored "Ice-cold Katie" sequence. She will sing this theme song on her nation-wide tour this summer.

APR 30 1943

McLeod's Folly is the first production of the Cagney boys, who have now gone into business for themselves as an independent company.

APR 30 1943

Just As Pretty As A Picture

Daily World
Atlanta, Georgia

MAR 21 1943

Pretty as a picture and as refreshing as a cool drink of water on a hot summer day is lovely Lena Horne, caught between scenes in "Stormy Weather," the all-colored musical in which she holds the stellar role.

MAR 21 1943

World-Telegram
New York, N. Y.

Joe Louis in Scene.

JUL 29 1943

Another highlight is the Negro number featuring the song That's What the Well-Dressed Man in Harlem Will Wear. Dancing and singing are just about flawless there, with the syncopation reaching high tension. A Sgt. Joe Louis steps into the picture at that point by pattering out some crisp obligatos on ... [illegible] elicit only one response: "Delighted to know you!"

And to wind up a slightly haphazard love story, Eileen Dibble (Joan Leslie) slips an army chaplain into the theater alley to coax an impromptu marriage on Johnny Jones, who wanted to wait till the war was over.

As an introduction to our armed talent, This Is the Army should

JUL 29 1943

The picture: Irving Berlin's This Is the Army, a Warner Brothers production, starring men of the armed forces and George Murphy, Joan Leslie, Lt. Ronald Reagan, George Tobias, Alan Hale, Charles Butterworth and Kate Smith. Produced by Jack L. Warner and Hal B. Wallis, directed by Michael Curtiz. For Army Emergency Relief. Screen play by Casey Robinson and Capt. Claude Binyon. At the Hollywood Theater.

71-1943
Courier-Journal
Louisville, Ky.

ACCORDING TO COLUMNISTS some of Lena Horne's "hot numbers" have had to be deleted from "Cabin In the Sky," which will be presented tomorrow at Loew's. The film is from the Guthrie McClintic production and Ethel Waters stars in it on the screen as she did on the stage.

Nation
New York, N. Y.

ATLANTA HAS SEVERAL all-white movie theaters, several white theaters that admit Negroes in the gallery, and several all-Negro theaters. The all-Negro film, "Cabin in the Sky," was shown in two lily-white theaters and then left town. Atlanta Negroes may be allowed to see it on a return trip.

The Daily Worker
New York, N. Y.

Harlem Pickets 'Tennessee Johnson'

APR 17 1943 By David Platt

The reactionary Metro-Goldwyn-Mayer film "Tennessee Johnson" was stopped cold at Loew's Victoria, Harlem, last night as a result of mass picketing organized by the Young Communist League of Harlem with the help of the National Council of Negro Youth, Peoples Committee of Harlem, the Communist Party and members of Local 65 and Fur Floor Boys Union.

The demonstration which lasted four hours was so successful, Loew's Victoria was forced to close its doors at 10:00 P. M. for the first time in its history.

Several hundred leaflets were distributed calling for a boycott of the picture as a blow to national unity and the war effort.

The reactions of the people were extremely encouraging. Within an hour the demonstrators were surrounded by a large, sympathetic crowd of Negroes and whites, many of whom grabbed placards and joined the picketline.

Several people rode up in cabs to see the film but went elsewhere when they saw the demonstration and heard the crowd shouting, "don't pay your money for a movie that insults the Negro people."

LAWSON PAMPHLET SOLD

The YCL also organized a successful picket-line in front of Loew's 116th St. Theatre where Elizabeth Lawson's pamphlet on "Thaddeus Stevens" is reported to have had a wide sale.

A League spokesman urged youth organizations, trade unions, church groups, to help spread the fight against "Tennessee Johnson" to all parts of the city.

"The picture is no good. Negro soldiers are fighting all over the world. They do not want to come back to an America where they are showing movies that lie about their people," he said.

He urged individuals to call the city office of the Loew's Theatre Corp. and the city office of M-G-M demanding that they remove this menace from the screen.

He also urged people to write to Lowell Mellett, Chief, Bureau of Films, Office of War Information, Washington, asking him to retract his endorsement of "Tennessee Johnson."

Picketing at Loew's Victoria and Loew's 116th St. will be resumed today between the hours of 1:00 and 9:00 P. M.

All those interested are asked to come to the office of People's Voice, 210 W. 125th St.

Time
Chicago, Illinois

Cabin In The Sky (M.G.M.) is an all-star Negro musical with handsome, luscious-voiced Lena Horne (TIME, Jan. 4), Ethel Waters, "Rochester," Duke Ellington, Louis Armstrong and Hall Johnson's singers. Like many star-filled pictures, this one never really shows off its crowded heavens. The Negroes are apparently regarded less as artists (despite their very high potential of artistry) than as picturesque, Sambo-style entertainers.

This tendency, not confined to Hollywood, old in American life, is encouraged by a plot which has a flavoring of *The Green Pastures* fantasy, but little real resemblance to that subtle and tender masterpiece. The story takes Little Joe Jackson ("Rochester") and his wife Petunia (Ethel Waters) through Joe's moral predicaments, including a nightclub scorcher named Georgia Brown (Lena Horne), on his way to a needle's-eye squeeze into heaven. M.G.M. adds insult to insensitivity by issuing a pretentious screen-print foreword of legend sources and race dreams: "The folklore of America has origins in all races, all colors. This story . . . seeks to capture those values."

APR 12 1943

The best things in the picture are a rebuke to all kinds of pretentiousness. Many in the audience will gladly settle for the dancing of the great John "Bubbles" Sublett when he takes to his hat and stick and staircase while Ellington plays his gaudy arrangement of *Shine*.

Daily World
Atlanta, Georgia

200 Musicians

Are Signed For New Fox Picture

Feb 1943

History Of Negro In Music To Be Film's Theme

HOLLYWOOD, — (ANP) — The largest of colored musicians to ever report for work in one picture was taken to Twentieth Century-Fox studio last Wednesday by Edward W. Bailey, president of Musicians Local No. 767. There were 200 in number, all giving auditions, and all photographed for the production files.

The picture, "Stormy Weather," depicting the life of Bill Robinson and a calvacade of Negro music and stage life, is to be the greatest all-colored cast picture ever produced in Hollywood. Lena Horne and a large galaxy of famous colored stars will be included in the huge cast.

According to Bailey, present plans call for all the musicians signed last week to work in various sequences of the feature, although not all in one band. To carry out the history of Negro music from its birth in jungle tom-toms up to the present day, it will be necessary to divide the number of musicians up into as many units as the mammoth calvacade requires.

Bailey further declares that he is happy to announce that there is to be no picking of types for the screen presentation of these musicians, which shows the continued trend of Hollywood toward filming Negro life just as it is.

Instead of picking the musicians for comical facial characteristics and all of very dark color as in the past, they will be of all complexions just as they are in the many bands throughout the country. This is really a break for our fair-skinned brothers of the scale, said Bailey, for usually they seldom get to play in pictures.

Amsterdam Star-News
New York, N. Y.

Ox-bow Movie Is Anti-Lynch

Henry Fonda Starred In 20th Century Film

MAY 15 1943

Now Playing At Rivoli

MAY 15 1943

Twentieth Century-Fox's anti-lynching picture, "The Ox-Bow Incident" opened this week at the Rivoli. Henry Fonda is starred and Leigh Whipper, although he isn't billed, plays an important supporting role.

The story takes place in Nevada in 1885 and concerns the blood thirsty hunt of a party of ranchers for three cattle rustlers. A Texan says where he comes from they just go out and tie up the first man they meet, so the ranchers seize the first men they come across and make them the scape-goats.

Oppose Posse

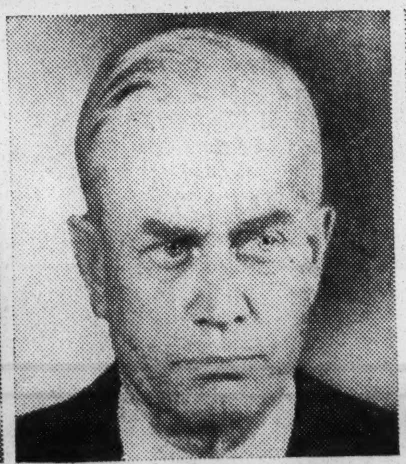
Leigh Whipper plays the part of Reverend Sparks, the community minister and the only Negro among them. He is opposed to the idea of a lawless posse from the start but goes along in the hope that he might be able to counteract the evil. When they reach the Ox-bow, the scene of the incident, he stands firmly with the minority who are against the lynching.

And it is he who offers comfort to the condemned. Sparks is treated as an equal throughout the film, and the part was a rare opportunity. It is too bad Whipper played it in a servile fashion.

—R. LOWE.

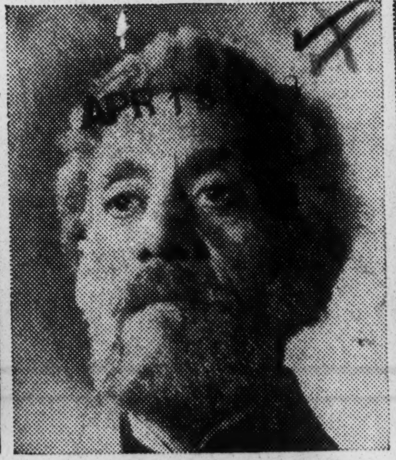
New York Times
New York, N. Y.

Dudley Field Malone as Winston Churchill.



Charles Trowbridge as Cordell Hull.

Ann Harding as Mrs. Joseph E. Davies.



Leigh Whipper as Emperor Haile Selassie.

Oscar Homolka as Maxim Litvinov.

Ambassador Joseph E. Davies (Walter Huston) and Premier Stalin (Manart Kippen) in the Warner film "Mission to Moscow." Wednesday night at the Hollywood.

Journal and Guide
Norfolk, Virginia

Digest Poll

Finds Movies Unfair To Race

By WALLACE LEE
(Director, Negro Digest Poll)

CHICAGO, Ill.—(ANP)—Hollywood, film capital of America, stands indicted of distorted, unjust and disdainful treatment of the Negro in its movies of the past decade. This is the result of a poll conducted by the Negro Digest, magazine, published in Chicago at 3507 South Parkway.

Not only an overwhelming number of Negroes but a majority of whites believe that the portrayal of the Negro on the screen has been degrading and far from truthful, according to this month's Negro Digest Poll.

The newest flock of films which have given bigger but not always better roles to Negroes has not convinced movie-goers that the conventional portrayal of Negroes as crap shooters, watermelon eaters, and Stepin Fetchit is being revised.

DIGEST POLL

A cross-section of American citizens was queried on the question: "Is Hollywood Fair to Negroes In Its Films?"

	Negroes	Whites
Yes	2%	39%
No	93%	53%
Undecided	[illegible]	[illegible]

Negro objections to Hollywood pictures center mainly about the failure to give colored actors any roles but that of common menials or straight entertainers.

Afro-American
Baltimore, Md

Here's Proof

This is proof that Lena Horne made her screen debut in "The Duke Is Tops," in 1938, instead of "Panama Hattie," released last year. She is shown above, in a scene with Ralph Cooper, featured star of the all-colored flicker.

FEB 6 1943

Movie Cartoon Pokes Fun At Negro Soldiers

NEW YORK, N. Y.—The withdrawal from movie screens of an animated cartoon called "Coal Black and the Sebben Dwarfs" was sought this week by the NAACP in formal protest to Warner Brothers distributors of the picture.

The cartoon is a Merrie Melody produced by Leon Schlessinger. In it the seven dwarfs represent seven miniature Negro soldiers who are held up for decision by thea-

tablished stereotype ever concocted to depict the Negro has been used in this picture.

minutes, or until just tender. Drai reserving stock; measure 1/3 cu Saute onion with 2 tablespoons but ter until tender and delicate

71-1943

GOLDEN GATE QUARTETTE SCORES IN REPUBLIC'S "HIT PARADE OF 1943"

Bee [redacted]
Chicago, Ill.

FEB 7 1943

Freddy Martin, noted orchestra leader, conducts the popular Golden Gate Quartette in a number in "Hit Parade of 1943," the elaborate musical co-starring John Carroll and Susan Hayward, and now being filmed on the Republic lot. There are many negro personalities in the picture, including Count Basie and His Band, Dorothy Dandridge, Pops and Louie, and Jack Williams, The Harlem Sandman.

"CHATTERBOX" FEATURES TALENTED MILLS BROTHERS

Guardian
Boston, Mass.

The Mills Brothers, famed for their appearances on the air, on recordings, and in films, are featured in the Joe E. Brown-Judy Canova starrer, "Chatterbox," which Republic is now completing.

ROGERS SAYS:

Pittsburgh Courier

BY J. A. ROGERS

MAY 15 1943

Pittsburgh Pa.

"TENNESSEE JOHNSON" FILM WINS APPROBATION OF A MISEDUCATED RACE

I HAD hardly finished last week my column on how history is twisted and suppressed when I saw an instance most illustrative of it. Moreover, it was something that I am positive could be seen in no other minority group in America except Negroes. I saw Negroes actually applauding one of their worst enemies and crying down one of their most energetic friends.

The scene was in a Harlem movie theatre patronized almost wholly by Negroes. The picture was "Tennessee Johnson," the hero of which is Andrew Johnson, successor to Abraham Lincoln.

Now Johnson did more than any other to undo the Civil War and to nullify the great sacrifices the Negro soldier had made in that war. Southerner by birth, and though like Lincoln opposed to slavery, sentimentally a Southerner, he decided that one way to bring the South back into the Union was to toss the newly freed slaves back to their masters. Every President of the United States, with the possible exception of Theodore Roosevelt, has been an appeaser where the rights of the Negro are concerned but Johnson was by far the worst. He vetoed every bill in favor of the Negroes, including the Civil Rights' Bill.

SOUTH REFUSED TO CHANGE VIEWS

When the Civil War came to an end the North was willing to re-admit the rebellious states, stipulating only that they should reconstruct the lines of the 13th Amendment, namely, that the Negro was no longer their chattel.

BUT few of those states wanted that. They still viewed the ex-slaves as their property and didn't want to pay them wages. They had been so accustomed to having this labor for nothing and to despoil Negro womanhood that, like the habitual criminal, they seemed incapable of doing what was right.

THAD STEVENS MADE VILLAIN

To keep the Negroes as near to salvery as possible, certain states as Mississippi, South Carolina and Louisiana, passed laws known as the Black Code, which would make those of Hitler against the Jews seem kind. No Negro was permitted to do anything but field labor unless he paid a fee of $100 (about $500 now)— a tax not imposed on white people. Peonage of the worst sort settled on the blacks. The law was that they all had to make labor contracts in the first ten days of the year, and after that if they left those masters, however cruel and thieving, they were chained. Conditions became so bad that the North was forced to send soldiers South to protect the Negroes.

THE great supporter of all of this was Andrew Johnson, the President. Johnson's greatest foe was Thaddeus Stevens, who although physically handicapped, fought tooth and nail for the Negroes. In this Hollywood spew of lies, the noble Thaddeus Stevens is the villain, and Andrew Johnson, the whiskey-head and foe of democracy, the hero.

ELITES APPROVED FILM SHOWING

Johnson was finally impeached, escaping being put out of office by only one vote. (It took a two-thirds vote to convict.) When, as is shown in the film, Johnson finally gets the one vote, loud applause swept over the theatre. Negroes were applauding the boot that kicked them!

WHAT happened in this theatre will happen in every other Negro theatre. And it is not only the unlettered Negroes who will applaud but the educated ones also. In Washington, D. C., where because of the opposition to the picture, the elite of the Negroes was invited to see it, including college graduates, the picture won similar favor.

FILM CONTAINS MUCH PROPAGANDA

MAY 15 1943

Another piece of this lying Hollywood propaganda that the Negroes swallowed—and I believe most whites will, too—was this blurb about Johnson, "From Poverty to President. This could happen in no other country in the world." Well, what about Hitler and Stalin, the two most dynamic living figures and who possess more power and rule more people than any President of the United States ever did. Hitler and Stalin, not to mention Mussolini, went through poverty and hardships that make those of Johnson seem mild. As for Latin America such can be named by the score, some of the latter being Negro ex-slaves.

ANOTHER awful bit of sentimental tripe uttered in the film was this from Lincoln, "God must have loved the common people since he made so many of them." By the same logic God must also have loved flies, fleas, cockroaches, white robbers of the darker races, handkerchiefhead Negroes, and Hollywood historical liars since he made so many of them.

HOUSEKEEPER WAS CULTURED

MAY 15 1943

When one Howard university professor asked his students why they had endorsed the picture, they pleaded ignorance. But we ask, who prevented them and other Negroes from being informed on this phase of their history? Certainly not the white man. There is no excuse whatever because there are any number of books on the subject by very able white and colored authors, as William Sinclair, John R. Lynch, W. E. B. DuBois, Albion Tourgee and Jas. R. Blaine. Moreover, the Negro press, the labor press, and even the radio had exposed extensively the cracker propaganda in the film. These Negroes were ignorant of their history simply because

they are not interested in it.

ANOTHER lie in the film is that concerning Mrs. Lydia Smith, colored "housekeeper" of Thaddeus Stevens. Mrs. Smith, who did much in shaping Stevens' Reconstruction policies, was one of the ablest and most cultured women of her day. Yet in the picture she is shown as an illiterate domestic, speaking bad English.

SAME OLD ROLES FOR RACE MAY 15 1943

Hollywood, thy iniquities are great.

We're hearing much about the part the Aframerican is going to play in shaping a post-war world. As it looks now it is going to be only the old "yes, sir, boss," role, because it is going to take another 50 years to get the bandannas off our heads.

Chicago Defender
Chicago, Illinois

Promoters Plan New Race Film

Mar-27, 1943

(Defender Washington Bureau)

WASHINGTON — A new all-Negro newsreel, fashioned after the manner of "The March of Time" and called "The Negro Marches On," is nebulously forming on the horizon.

It is sponsored by Messrs. Goldberg and Sanders (white) of New York. Elder Solomon Lightfoot Michaux, the "Happy-Am-I" radio evangelist, is reported to be interested in the venture. 3-27-43

The men behind this new company ventured into this field during the first World War. They are seeking OWI and War department cooperation. They want some War Department "dope" and shots. A much-discussed OWI official has has made contact with the War Department for them. 3-27-43

At first, the company wanted to make a movie based on OWI's pamphlet, "Negroes and the War." This idea was abandoned and the monthly feature, "The Negro Marches On" substituted.

It is reported that Goldberg is trying to get Ralph Cooper, the actor, to do the commentaries, and Shirley Graham to write the scripts.

Russian Film Strikes Blow For Racial Unity

APR 24 1943 Pittsburg Curier APR 24 1943

By RANDY DIXON
(Accredited U. S. Army War Correspondent)

LONDON, April 22—(Delayed)—"Circus," a fill-length film produced in Russia (Mosfilm Studios Moscow) in 1936, has just concluded a long run here. The film brings a topical message to audiences—that of the Soviet attitude toward racial tolerance. A beautiful blonde circus performer narrowly escapes lynching on account of her having a colored baby. She manages to escape however, and is helped by a German impresario, with whom she goes to Moscow as guest performer in the State circus there.

EXPLOITS HER

The impresario mercilessly exploits her under threat of exposing her as mother of a colored child. She falls in love with a Russian artist. The impresario insists on her leaving the country with him but meets with adamant refusal.

During her performance he rushes into the circus ring dragging her son and publicly discloses her secret. The audience receives his shocking disclosure with homeric laughter, and joins in singing the little colored child a tender lullaby. Members of different nationalities take the child and each sing to him in her own tongue. The film ends with May Day festivities in the Red Square in Moscow.

ACHIEVES ITS MOTIVE

Behind the tears and laughter and gay music of the production, the attempt is made to imbed in the minds of the audience what Russia claims to be her conception of the principles of racial tolerance, and how it is practiced in so exemplary a manner in the Soviet Union with its 170 nationalities. As a propoganda vehicle the film definitely accomplishes its purpose of selling Russia's quality of tolerance and brotherhood.

After seeing the film I learned that Hubert Marshall, British movie director, was in Moscow at the time "Circus" was produced. Through a mutual friend a meeting was arranged and over cups of tea, with his beautiful wife, a Russian, participating too, we consumed hours discussing the film.

I was told the colored child who played the role in the picture, is the son of an American entertainer who came to Russia with a dancing and singing group, fell in love with the country, married and settled there. The child's name is Jimmy.

Jimmy's father often has been mentioned by Paul Robeson in his talks about Russia, I was told. I learned too that the film was but one of many similar themes presented throughout Russia.

Another entitled, "The Negro Boy and the Monkey," was a favorite Soviet Children's Theatre presentation. It told of the attachment made in the jungle of a little African boy and a monkey. And how one day exploiters arrived, guns over shoulders, seized the monkey and shipped the creature away.

DRAMATIC REUNION

The boy leaped on board another ship and went in pursuit. It took a different course, landing him in Moscow. There he remained, happy among his young companions. One day he visited the circus and suddenly with a piercing cry he uttered the monkey's name. He had detected it among the animal performers.

The creature leaps over the orchestra, runs deftly over the children's heads in the stalls, and amid tumultuous cheers monkey and boy are united once more. The last speech is by the African boy: "Moscow children wish every child in the world, be his color white, red, yellow, brown or black, be his race what it may, and be his language what it may, to enjoy the same full richness of life as the best that Moscow children enjoy."

The Marshalls are close friends and admirers of Robeson, his wife and son. The walls of their attractive, studio-like home are lined with autographed photographs of Robeson. And a personalized Christmas greeting card from the Robesons was displayed with pride.

By HARRY LEVETTE

HOLLYWOOD. — (ANP) — Hollywood at this writing is becoming filled with a growing curiosity about our race and motion pictures. They are asking if it is true that we do not want to see our movie actors playing any parts at all, as butlers, maids, cooks, coachmen, etc., although they do in real life. The Call

They say that they are trying to live up to the promise that they made to the Negro public, that they would not keep them typed, but they are at a loss what to do when there are no parts like Lena Horne's in "Panama Hattie" Kenneth Spencer as a soldier in "Bataan Patrol", Caleb Peterson as a soldier in "Stage Door Canteen", Dooley Wilson in "Casablanca", Rex Ingram as a Sudanese sergeant-major, the role he just finished in Columbia's "Sahara".

APR 30 1943 Kansas City Mo.

MAY HIRE WHITE

In fact they're wondering if when the script calls for a colored servant if they hadn't better make it Irish, Swedish, English, or any other nationality but Negro. It would be rather tragic for Rochester, for example, with his heavy financial obligations if Paramount, Columbia, and the other studios decide to wait until they could find roles different from those which made him famous. After all he was Jack Benny's chauffeur in "Buck Benny Rides Again", not his college chum, his fellow club member, his social companion. If he had been, he might not be rated as one of Movieland's funniest and most popular comedians. APR 30 1943

It's the letters that are causing the wonderment. Our folks are going in for writing letters of denunciation to the producers and directors about pictures they have seen that were made two and three years ago, before the "stereotype" promise was made. One fine director, David Butler, always especially appreciative of the race and its actors, received a rather insulting one last week. According to some one very colse to him, he is said to have become very angry, declaring that he could get along without using colored players at all. The Call APR 30 1943 Kansas City Mo.

GIVES INSTANCE

Take the very important role played for Monogram, by Mantan Moreland in "Cesmo Jones" as the "Dr. Watson" to an amateur Sherlock Holmes. In the story he was an apartment house janitor first until the detective insisted upon his helping him. Well, in the original script, that janitor was a Swede. But with Frankie Darro in the army, Mantan, who was always with him in every picture, would have long idle intervals. So they made the character colored, carefully checking the dialog so nothing offensive to the race would be in it and the very clever comedian had a chance to make some more money.

Hollywood is wondering what kind of pictures we want, and if they let our stars remain idle while they decide, it looks like some of the race have to start building a studio or, two if they want our actors and singers to continue to contribute to the world of entertainment. The letter writers (usually uninformed about movies) should consult the artist concerned, or some one who knows as to the proper approach before writing a harsh, accusing blast. APR 30 1943

But Hollywood is finding out some things that were better to have been kept out of its sight: that a considerable percentage of our folks, who by the hand of Providence happen to be fair-skinned, are themselves prejudiced against the darker one; that there is a world of jealousy, and successful figures become the targets for no other reason; that some will sell out the race for a "mess of pottage"; that when Hollywood producers, William Hackel, Million Dollar Productions, Jed Buell, and at least two other independent producers tried to pioneer in making all-colored cast pictures with doctors, lawyers, society folk, etc., they did not get the support from the race that would have enabled them to enlarge and continue. APR 30 1943

Birmingham Ala News
May 16, 1943

Everybody's New York

BY DALE HARRISON

"PULL" IS ONE THING, as we were remarking yesterday. "Breaks" are another.

For many years Dooley Wilson, a Negro actor, struggled in Hollywood, having to be satisfied with bit parts. Not long ago he was completing work—a small part, as usual—in the picture "Cairo" on the M-G-M lot when he was approached by Arthur Freed. Freed was producing "Cabin in the Sky" on the same lot. He told Wilson he wanted him for the lead in the all-Negro picture.

Stardom! At last he had gotten a break. That was the thought that danced through Dooley Wilson's mind. It was the type of role he had been hoping for all these years.

Then suddenly the film company decided to film "Cabin in the Sky" with an all-star cast, using Eddie ("Rochester") Anderson, Ethel Waters, Duke Ellington and other well known Negro performers.

* * *

IT WAS A BLOW for Dooley Wilson—a "break," but a tough one, this time. He was discouraged. He arranged to return to New York. Then his agent telephoned. Would he delay his departure a few weeks to take a role in a film Warner Brothers were making—a picture called "Casablanca?" There wasn't much to it, the agent said. The main thing he would have to do would be to sing one song.

Rather glumly, Wilson accepted. The role was Sam; the song, you may have guessed, was "As Time Goes By." You know the rest. The song has become the top song of the year, and because it was Wilson's singing of it that revived public interest—the song is 20 years old—he has become now a definite personality in pictures.

His return to New York has been beyond his dreams. He opened an engagement at the Greenwich Village Inn and the crowd which turned out to see him overflowe[d] onto the sidewalk. Most of thos[e] who saw him were surprised be[-]cause he didn't play the piano, fo[r] in "Casablanca" he had the role o[f] a piano player.

Truth is, Dooley Wilson can play the piano!

7101943
The Daily Worker
New York, N. Y.

used

Astor Opening Will Delight White Supremacy, Poll-Taxers

JAN 17 1943

By David Platt

"Tennessee Johnson" opened last Tuesday at the Astor Theatre in New York, disregarding a mountain of protests from several hundred Negro and white organizations including the New York State CIO Industrial Union Council and the National Negro Congress.

Not since the opening of "Birth of a Nation" in the fall of 1915 has a motion picture aroused such opposition from progressive-minded Americans as "Tennessee Johnson."

The film is to be condemned for its distortion of one of the critical epochs of American Democracy—the Reconstruction Period. By portraying history from the viewpoint of the traitors and wreckers who tried to smash the union, the film plays into the hands of the poll-tax enemies of Negro and white equality and harms the war effort.

Facts on The Film

"Tennessee Johnson" glorifies two of the worst enemies of American democracy: (1) Jefferson Davis, arch-conspirator of the Civil War. (2) Andrew Johnson, only president of the United States to be impeached for high crimes and misdemeanors in office, who even before impeachment had been tried by the whole people and found guilty of annulling the constitution and the laws of the United States.

"Tennessee Johnson" also slanders one of the greatest democrats who ever lived, a man who devoted a lifetime to the struggle for Negro rights and for the rights of all the common people, Thaddeus Stevens.

The film defends Johnson's appeasement of conspirators like Davis. "Lincoln freed the slaves," says Johnson. "I will free their former masters."

Jeff Davis is the real hero of "Tennessee Johnson." The arch-conspirator is shown striding into the Senate chambers a few days before the outbreak of the Civil War. As he proceeds to the speaker's stand the silence is as deep as though the entire chamber had been shocked into a state of insensibility by this "glorious leader" of the rebellion. Suddenly he draws himself up to his full height. Very quietly, calmly, heroically he announces that Mississippi has voted for secession. No one from the union side as much as breathes as he finishes his traitorous speech and makes a slow exit from the Senate followed by representatives of the other slave states.

The camera now begins playing with the hands of another heart-broken slavemaster who is fondling his desk with loving care and taking a long last look at other objects associated with his wrecking activities in the Senate. Such maudlin sentimentality and misplaced sympathy for the sad, departing disrupters of the Union has all the earmarks of appeasement of enemies of democracy and will be applauded by every Bourbon-minded Southerner who longs for the restoration of the plantation system. It is one of the most insulting scenes in the history of the screen. There is not one word of reproach or criticism of this overt act of treason, only a vast sympathetic silence.

Lynch-Law Tone

JAN 17 1943

The tone of the picture is set by this protagonist of lynch law. Jeff Davis is presented as a distinguished gentleman of breeding and character and after he is through his successor Andrew Johnson, played by Van Heflin, is portrayed as a great statesman.

Lionel Barrymore (left) is put through the paces of a vicious and crude caricature of a great democrat, Thaddeus Stevens, by M-G-M in "Tennessee Johnson." Ruth Hussey (right) plays Mrs. Johnson to the white-washed version of Andrew Johnson, played by Van Heflin.

The first part of the picture builds Johnson up as the great idol of the poor white class. This is merely a trick to get you to believe in Johnson's reactionary policies as President.

The Real Andrew Johnson

JAN 17 1943

Compare this with the real Andrew Johnson, the tool of the defeated slaveocracy who emerges from the pages of the Congressional Globe.

- Johnson, while President turned over countless millions of public property to rebel railroads without remuneration. . . .
- He abused the pardoning power conferred on him by the Constitution by releasing the most active and formidable leaders of the rebellion in hopes of employing them in the continuation of his policy.
- He threw out of office men who refused to help him betray the union and the cause for which millions of good men fought and died.
- He appointed notorious pro-slavery men to high places in the revenue service.
- He stripped the Bureau of Freedom of lands appropriated by Congress for the benefit of Negroes and loyal poor whites.

The film shows Johnson in the act of vetoing the Freedmen's Bill but doesn't say what the bill proposes to do. That would let the cat out of the bag.

A Vicious Libel

JAN 17 1943

The film does not show Johnson's hatred toward Negroes. It does not quote from Johnson's third annual message to Congress in which he fumed: **"The Negroes have shown less capacity for government than any other race of people. No independent government of any form has been successful in their hands. On the contrary wherever they have been left to their own devices they have shown a constant tendency to relapse into barbarism."**

Johnson despised majority rule. As one democrat put it: "The President does not believe that power should be concentrated in three or four hundred men in Congress but thinks it ought to be safely diffused through the hands of one man—Andrew Johnson."

All those rumors about MGM cleaning up the role of Stevens is a lot of nonsense. Lionel Barrymore's portrayal of Stevens is vicious and a crude libel. It is on a par with Raymond Massey's caricature of the great Abolitionist, John Brown, in "Santa Fe Trail." **Barrymore's portrayal is a pro-slaver's conception of the man who fought the advocates of "white supremacy" theories all his life.**

Two smear lines intended to further blacken Stevens' character that were originally in the script have been cut out of the picture. In the script Stevens refers to Lincoln as an "old ape" and later speaks of the President as a "bilious buffoon." But the deletion of these palpable falsehoods about Stevens does not lessen the tremendous damage done to the "Great Commoner."

Stevens is portrayed as a scheming, unscrupulous politician who is unkind to little children. Wherever Stevens is accurately quoted, which is not very often, Barrymore makes sure to ruin the effect of his words with insincere looks and gestures. A case in point is the scene where Stevens talks about giving land to Negroes.

JAN 17 1943

"Tennessee Johnson" is an appeasement film, defending everything we are now attacking in our bloody struggle to stop Hitler. Continue sending protests to Metro-Goldwyn-Mayer, 1540 Broadway, New York and to the Office of War Information, Washington, D. C.

Chicago Defender
Chicago, Illinois

WHITE 'EXPERT' SEEN BEHIND CURB ON FILMS

Big Companies Excluded From Using Colored Subjects In Reels

JAN 2 1943

By HARRY McALPIN
(Defender Washington Correspondent)

WASHINGTON—The educational value of worthy Negro subjects appearing in the major news reels of this country viewed by millions of white Americans each week has been lost through a deal engineered by one of the government's mushrooming crop of white "experts" on Negro problems, the Defender learned last week.

The All-American News Reel, which is all-Negro in its news subjects and all-white in its management, control and advice, has been admitted to the major newsreel pool through the efforts of Milton Starr, millionaire movie-chain owner and $1-a-year consultant on Negro affairs to the Office of War Information.

The membership of the All-American News Reel in the major pool includes an arrangement whereby all Negro news subjects are the exclusive prerogative of All-American. The other major newsreel companies are forbidden by the agreement to touch any such subjects.

JAN 2 1943

In Few Cities Only

This fact came to light when the War Department requested one of the major companies to include some shots of Negroes in the Army in a forthcoming newsreel production of Army activities. War Department officials were informed that such inclusion was impossible because of the arrangement involving the All-American News Reel.

The All-American, however, appears only in jim-crow theatres for Negroes and in Negro neighborhood theatres in a few northern cities.

Starr, who has no financial interest in the All-American, has taken the company under his wing. Even the other major companies resent the favors being extented the All-American through Starr's intervention. A recent instance incurring resentment was the permission granted the All-American to take some shots of Sgt. Joe Louis going through his routine at Fort Riley—a privilege which has been consistently denied all the other companies.

Molding Opinion

JAN 2 1943

Negro leaders and advisers in Washington have expressed the opinion that Starr's interest in the All-American has been aroused by the possibilities of molding and controlling Negro opinion through this medium. But they express fears of the type of opinion he would attempt to mold.

These fears seemed to have been substantiated several days ago when Starr mailed out with his compliments several thousand reprints of the John Temple Graves' appeasement article which appeared in the Virginia Quarterly recently. The article had been the subject of considerable resentment among progressive Negroes.

One of Starr's circularized reprints was sent to Walter White, executive secretary of the N.A.A.C.P. White has written Elmer Davis, director of the Office of War Information, to which Starr is a consultant, protesting this kind of "expert" consultation service on Negro problems.

As result of the protests which are sure to follow knowledge of this blunderous newsreel arrangement, and Walter White incident, Starr may be on his way out.

World-Telegram
New York, N. Y.

Merits of Tennessee Johnson

Was Thaddeus Stevens Treated Fairly?

Jan. 14, 1943

Some differences have risen about who should be the hero of the Astor's new picture, Tennessee Johnson, the one that has Metro-Goldwyn Mayer crowing with so much pride. As the hero situation stands now the picture aggrandizes Andrew Johnson, America's only impeached President. The forces of evil are represented by Thaddeus Stevens Republican abolitionist and leader of the House during the Civil War and Reconstruction eras.

Admirers of Stevens are so proud of his part in freeing the slaves they can't stand having their man play the villain. Threats against the Astor have even included a picket line.

Stevens never has been very well treated in pictures. Way back in the movies' early days D. W. Griffith's Birth of a Nation introduced Stevens as a crusty old reprobate, apparently plotting the ruin of Southern chivalry and the honor of its women at the hands of the black man. Griffith had the Ku Klux Klan rise to foil the evil machinations of Stevens.

Revivals of The Birth of a Nation through the years have been accompanied by the same arguments and debate that now greet Tennessee Johnson. But the Stevens gang might just as well give up on getting heroic treatment for their man on any screen. He was on the wrong side to be scenario material for glorification.

Jan. 16, 1943

Led Prosecution.

He did succeed in having President Johnson impeached and led the prosecution in the trial before the Senate. The big dramatic moment of the trial, though, was a loss for Stevens when he failed by one vote to have Johnson ousted from office. From that day on Johnson was shorn of any real power by the hostile Congress, but he did climax that trial with a victory. He is the scenarists' choice for the hero role.

Within the limitation of making the facts fit into a good story, Stevens hasn't been so badly treated this time. At the suggestion of the Office of War Information the picture was even taken back to the studio for changes in order to give Stevens more sympathetic presentation. These days, the OWI suggested, were no time for reviving old disputes involving the South and the colored race.

His worst qualities are emphasized simply by omitting the more ingratiating traits. The caustic wit that made him a terror in debate is skipped almost entirely.

You hear nothing of the man who once said in Congress, "I now yield to Mr. B., who will make a few feeble remarks." Or the man who said after John Brown's feeble attempt at revolution: "A fool, sir. Think of trying to capture the State of Virginia with 22 men! Why didn't he take 30? Then he'd have done it."

But the movie is right in one respect. Turbulent old Thaddeus Stevens was not a man to fit easily into a calm appraisal. Amateur and professional historians of the period either exalt him to the highest levels of statesmanship or sigh with relief, "It's good he isn't alive today or he'd be out campaigning for prohibition."

* * *

Forecast Prohibition.

(Even in those hard drinking days Stevens is quoted, "Slavery's twin, the dram shop, will stir the nation next.")

Tennessee Johnson makes a similar set of minor changes around Johnson's career to deck him out as better hero material. One way to lend him an added aura was through association with the unassailable name of Abraham Lincoln. So that was done.

Johnson is represented as the close friend of Lincoln, which he was not, and as the protege of Lincoln for the Vice Presidency, another convenient little addition to recorded fact. Actually Lincoln was playing cagey politics by necessity at the time of the 1864 convention and he would commit himself to none of the Vice Presidential candidates. When Johnson was nominated as a running mate Lincoln was not stirred to enough enthusiasm to bother with the usual formality of a congratulatory message.

The picture by no means goes to the length of making Johnson a plaster saint, however. His uncontrollable temper and his inability to get along with associates, friendly or hostile, are covered. The drunken shambles he made of his share of the second Lincoln inaugural is treated in detail.

Tennessee Johnson doesn't come close to being authentic history, but the liberties it assumes are no more than the ones granted freely to a historical novel. The main outlines of fact are there.

Jan. 16, 1943

From an entertainment standpoint the picture measures up to requirements much better. The picturesque story of Johnson's rise makes good Hollywood fodder. And Lionel Barrymore (Stevens) and Van Heflin (President Johnson) contribute two of the most vigorous and vivid characterizations of the season.

The Astor is sending its audiences out with high drama surging through their memories, even if it hasn't done much to increase their wisdom about these two notable figures in America's past.

Advertiser
Montgomery, Ala.

FEB 1 4 1943

PICTURED ABOVE is **Nina Mae McKinney, the star of "The Devil's Daughter," the feature picture on the five-star program at the Pekin this Sunday, Monday and Tuesday.**

Where to Find Facts On 'Tennessee Johnson'

Daily Worker, New York, N.Y.

Those who wish to read more deeply in the history of the United States during the period of the Presidency of Andrew Johnson, protagonist of the film "Tennessee Johnson" which has stirred controversy in recent weeks, are referred to the following brief list of works prepared by the History Department of the New York Workers School.

JAN 3 - 1943

1. **Reconstruction, the Battle for Democracy.** By James Allen. A brief but scholarly and well written account of Reconstruction from the Marxist point of view. This is the basic work for an understanding of the era. Contains considerable material on Thaddeus Stevens and Andrew Johnson.

2. **Black Reconstruction.** By W. E. B. DuBois. For a more detailed study of Reconstruction in individual states of the Confederacy. Well written, and accurate in interpretation except on very minor points.

3. **Thaddeus Stevens, militant democrat and fighter for Negro rights.** By Elizabeth Lawson. The story of Stevens in a 48-page pamphlet from the Marxist viewpoint. Accurate and vividly written.

JAN 3 - 1943

4. **The Great Leveler. The Life of Thaddeus Stevens.** By Thomas Frederick Woodley. A fair, accurate, and interesting account, except for a brief section containing the author's estimate of that portion of the Reconstruction period which occurred after the death of Stevens.

5. **The Civil War in the United States, by Marx and Engels.** Part II, Letters 59 and 60.

All of these works may be ordered from the Workers Bookshop, 50 E. 13th St.

To the Editor

PM
New York, N. Y.

APR 1 4 1943

Negroes in the Movies

Dear Editor:

I was glad to see John McManus, in his review of *Something to Shout About,* take a wallop at Hollywood's unfair treatment of Negroes in films.

If we really mean that we are fighting this war for democracy, then we ought to start at home, and let Hollywood know that there are a lot of Americans who would like to see Negro screen characters given the same dignity as the whites get.

PAUL DENIS
New York APR 1 4 1943

The Plaindealer
Kansas City, Kan.

FEB 26 1943

LENA HORNE NOW A STAFF SERGEANT

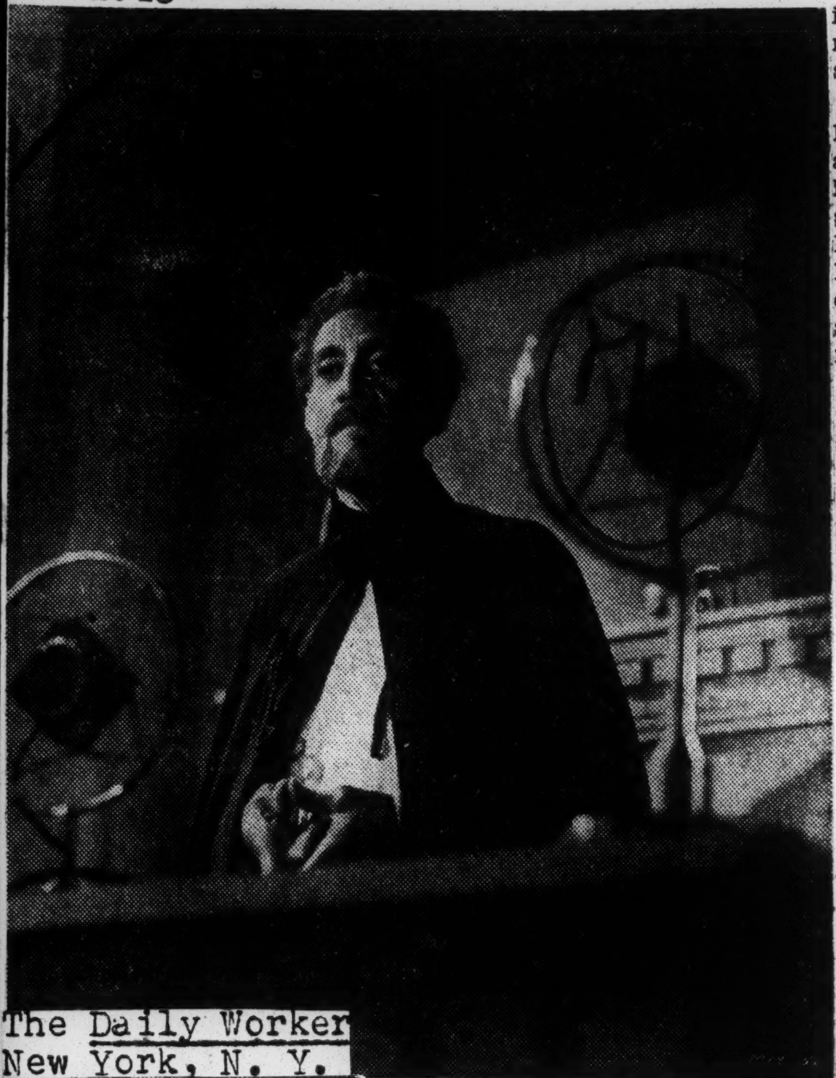
Los Angeles, Feb. 26. (ANP)—It's Staff Sgt. Lena Horne now.

Enchanted by her [illegible] and charms during a recent visit she made to entertain them, between shots of 20th Century-Fox's "Stormy Weather" in which she stars opposite Bill Robinson, the 29th Quartermaster Truck regiment this week sent her the following citation:

"Special [illegible] Upon request of the enlisted personnel and the commanding officer, the following assignment and appointment in Company F, 29th Quartermaster Truck regiment, is announced: TO BE HONORARY MEMBER AND STAFF SERGEANT: Miss Lena Horne, 20th Century-Fox studio, Hollywood, Calif.

"By order of Col. Miller."

uw



The Daily Worker
New York, N. Y.

Leigh Whipper as Haile Selassie appealing for aid to Ethiopia at the League of Nations in 1936. The scene appears in Warner Bros.' "Mission to Moscow." MAY 1 1 1943

Leigh Whipper Plays His Finest Role in 'Mission'

MAY 1 1 1943

Leigh Whipper has a distinguished role in Warners' "Mission to Moscow," perhaps the most important role ever given to a Negro actor. Whipper portrays Haile Selassie in the "League of Nations" sequence. MAY 1 1 1943

During the production of the picture when Whipper concluded his stirring speech to the League's delegates urging them to unite against Axis aggression, the crowd on the set burst into spontaneous applause. Even the actors who were playing the parts of the German, Japanese and Italian representatives to the League stepped out of character to shake hands with Whipper.

On the screen the Axis delegates try to shout him down. A great representative of a great country comes to his defense. "Collective security is not an impractical idea. Peace is indivisible. Security for one is security for all." These are the never to be forgotten words of Maxim Litvinov, Soviet Russia's delegate to the League.

Loved Theatre More Than the Law

MAY 1 1 1943

Leigh Whipper was born in Charleston, South Carolina. His father was a Judge in South Carolina both before and after the Reconstruction Period. His mother was one of the first Negro women in the United States to study medicine and practice as a physician. MAY 1 1 1943

Whipper was educated at St. Paul's Academy, Bethseda, Md., and at Howard University where he participated in theatricals and graduated in law in 1898. But he loved the theatre more than the law. In 1901 he left his father's office to join the Georgia Minstrels with whom he toured for many years. MAY 1 1 1943

Whipper appeared in 21 Broadway productions, the most important of which were "Stevedore," (George Sklar and Paul Peters), "Emperor Jones" (Eugene O'Neill), "Marching Men," (John Howard Lawson) and "Of Mice and Men" (John Steinbeck). Lewis Milestone gave him his first movie role in 1939 when he invited him to join the cast of "Of Mice and Men." Whipper's performance was one of the best things in the picture.

D. P.

Afro-American
Baltimore, Maryland

Paramount Casts 150 in War Picture

HOLLYWOOD.— (ANP) — The largest and of course very welcome pictorially last week, was for an all-colored sequence in an army educational or propaganda feature entitled "The Negro in World War No. 2."

It is from a story by Carlton Morris, colored New York writer, who was brought here to supervise the technical matters in the filming which has been turned over to Paramount.

On orders from Central Casting Bureau, Charles Butler, casting director, had 150 movie players report at Independent Church on Friday for interviews. A large cast was selected in roles of mothers of soldiers, deacons, choir, church congregation, newspaper reporters, etc. Shooting on this particular sequence began Thursday, but the rest of the feature has been in production since October.

A War Department official is in general charge of the production.

Scene from "Henry Browne, Farmer," a Brandon film of Negro life in wartime.

The Daily Worker
New York, N. Y.

Brandon Library of Win-the-War Movies

APR 20 1943

New motion picture productions to aid the United Nations campaigns on the home and war fronts dealing with the United States, Soviet Russia, China, Czechoslovakia, Yugoslavia, and the Netherlands are announced for release on 16mm sound film by Brandon Films, Inc., 1600 Broadway New York City. The new films are available individually for rental and sale and as part of the planned United Nations Film Festival programs put out by this firm. The new releases include:

HENRY BROWNE, FARMER, a down-to-earth story of a Negro family in wartime—what each one is doing to win the war. Produced by the U. S. Department of Agriculture, the picture is available on 16mm.

ONE HUNDRED FOR ONE, 2 reels, 18 minutes: Inspiring short story film of the heroic people of "occupied" Yugoslavia. Directed by Herbert Rappaport, it tells of the defeat of Nazi captors who wanted to slay "one hundred civilian hostages for each Nazi dead."

INSIDE FIGHTING CHINA, 2 reels, 17 minutes: The National Film Board of Canada's action picture produced under the direction of Stuart Legg.

THE MOLDAU, 1 reel, 10 minutes: A film interpretation of a symphonic poem by Smetana played by the Prague Philharmonic Orchestra and based pictorially on the cultural, social, industrial and military life of the Czechoslovak Republic during the period of the Presidency of Thomas Masaryk.

THE FALCONS, 1 reel, 10 minutes: A lively and historic record of the role of the sport and folk organizations in the peacetime and wartime life of the Czechoslovakian Republic.

THE NEW EARTH, 3 reels, 25 minutes: Brilliant documentary film of Holland before Hitler. Directed by Joris Ivens. Music by Hanns Eisler. APR 20 194

NETHERLANDS AMERICA, 1 reel, 10 minutes: Handsomely photographed presentation of the people and industries of these strategic United Nations outposts in the Atlantic Ocean.

Front Page Lena Horne

Chicago Defender
Chicago, Illinois

MAY 8 1943

Scribes Nominate Star For Annual Achievement Award

MAY 8 1943

HOLLYWOOD. — (Press Photo Service, Inc.) — In a nation-wide broadcast Friday night, April 30, the New York Newspaper Guild presented Miss Lena Horne, talented screen and stage star the famed annual Page One Medal Award. She was signally honored for gracing the position as the "Brightest Singing Star of 1943." The affair was held at Hotel Astor, New York City. Scores of actresses from both Hollywood and Broadway vied for the award with a certain amount of priority in their favor, but the gentlemen of the Fourth Estate were confident that Miss Horne met all the qualifications the Medal demanded. "Test everybody you like, but you'll come back to Lena." is a statement made by one of the Guild's officers.

Miss Horne sang George Gershwin's "Embraceable You" during the broadcast and handled the song well with a generous amount of depth and feeling. Her tonal qualities and voice range used in this great number were sufficient proof of the No. 1 position over American singing stars, given her by the New York Newspaper Guild.

IN 'CABIN IN THE SKY' REGAL'S PICTURE

Chicago Defender
Chicago, Illinois

When "Cabin In The Sky," MGM's sensational all-Negro picture opens at the Regal Friday, the above stars will occupy leading roles. They are, left to right: Ethel Waters, "Rochester," Lena Horne and Bubbles of Buck and Bubbles. The picture opens the same day at the Apollo theatre in downtown Chicago. This marks the first time a picture has premiered at the Regal

IT'S TRUE! By Wiley Padan

"CABIN IN THE SKY" - MAT 2A

Toddy Filming Sepia Wingmen in Flicker

APR 24 1943

TUSKEGEE, Ala., April 22—J. Richardson Jones, producer-photographer for the Toddy Picture company of Atlanta, Ga., recently visited the Tuskegee Army Flying School for the purpose of making a movie short on life at the Tuskegee Air Base. The production, entitled "Tuskegee's War Eagles," the first of a series of four movie shorts on the Negro in the armed forces of the United States.

Mr. Jones, formerly featured on a NBC radio program with Edgar Guest, the poet, is well known as an outstanding dramatist. However, at present, he is devoting all his time to the production and photography of motion picture shorts.

While at Tuskegee, Mr. Jones was the guest of his former drama student, Second Lieutenant Lafayette Jackson of the 1078th Ordinance Company. Tuskegee Army Flying School. Lt. Johnson is remembered as a former All-American center on the Morris Brown college football team of a few seasons ago.

J. Richardson Jones, of Atlanta, Ga., who recently came to the Tuskegee Army Flying school to make a movie short entitled "Tuskegee War Eagles" for the Toddy Picture company, of Atlanta, met Second Lt. Lafayette (Fats) Johnson, his former drama student.

Lieutenant Johnson was once an All-America center for the Morris Brown college football team. He is a member of the 1078th Ordnance company.

Mr. Jones spent approximately a week at this base taking pictures of the activities of cadets and flight officers.

Film 'Lucky Ghost' Banned By Wisconsin Students

MADISON, Wis.—Local unbiased citizens here, last week, commended the actions of the University of Wisconsin student film committee when it recently voted the showing of "Lucky Ghost," a film which has been protested as an inaccurate, disparaging picture of Negro life. The film was scheduled to be shown last week at the new Wisconsin Union Play Circle in the $1,000,000 theatre wing of the Wisconsin Union.

The film members of the student committee previewed the picture and agreed to cancel its showing, expressing the feeling that it "failed to meet artistic standards."

Afro-American
Baltimore, Md

Movie Mocks Our Soldiers

MAY 8 1943

NEW YORK — The withdrawal from movie screens of an animated cartoon called "Coal Black and the Sebben Dwarfs" was sought this week by the NAACP in formal protest to Warner Brothers, distributors of the picture.

The cartoon is a Merrie Melody produced by Leon Schlessinger. In it the seven dwarfs represent seven miniature colored soldiers who are held up for derision by theatre-going audiences.

Ironically, the [illegible] theatres over the camp in which the soldiers are quartered. Every established stereotype ever concocted to depict the colored soldier has been used in this picture.

71-1943
Pittsburgh Courier
Pittsburgh, PA.

OUR ROLE IN MOVIES BETTER, NAACP NOTES

FEB 20 1943

NEW YORK CITY, Feb. 18—Efforts of the film industry to carry out promises made to the National Association for the Advancement of Colored People in July, 1942, were evidenced this week in a New York Post column which recorded the speech of a movie director made during the filming of "Mission to Moscow."

In the Post story, Sidney Skolsky reports that Director Mike Curtis addressed the cast of the picture which involved actors portraying 150 dignitaries of virtually every government in the world, saying, "This is a big and important scene that you're going to do now. Gentlemen, you should consider it a great honor to play in this scene. It is one of the most important happenings of our time. This is when Haile Selassie comes to plead before the League to protect his country from Italian invasion. He is booed from the floor—by all but Russia. If you gentlemen had listened to what Selassie had to say that day, there would probably have not been any war today."

At a Hollywood conference, during the NAACP national convention last summer the executives of most of the major motion picture companies pledged themselves to a fairer and more sane treatment of the Negroes in pictures.

Chicago Tribune
Chicago, Illinois

Rochester Gets the Spotlight in Benny's Latest

By Mae Tinée.

Good Morning! FEB 27 1943

"The Meanest Man in the World" will go down in history as the movie in which Rochester certainly did steal the boss' thunder.

Not that Mr. Benny isn't his own sweet [?] self—both likable and amusing. But Rochester is tremendous! As effortless as a June breeze he is, but there's a laugh in his every entrance and line. . . . As usual, he plays Mr. Benny's man of all work, confidante, severest critic, and escape valve.

FEB 27 1943

Richard Clark [Benny] is seen first as a struggling small town lawyer still in the ambulance chasing stage. He is engaged to the charming daughter of one of the village's big frogs who just doesn't like him.

Clark hits New York, how and why the picture shall reveal. With Shufro [Rochester] he occupies a suite in an office building. Very MUCH occupies it, for he eats and sleeps in his rear office the while a snappy secretary [miraculously efficient and content for being unpaid] waits in the outer

"THE MEANEST MAN IN THE WORLD."

Produced by 20th Century-Fox.
Directed by Sidney Lanfield.
Presented at the Chicago.

THE CAST. FEB 27 1943

Richard Clark	Jack Benny
Janie	Priscilla Lane
Shufro	Rochester
Frederick P. Leggitt	Edmund Gwenn
Mr. Brown	Matt Briggs
Kitty Crockett	Anne Revere
Mrs. Leggitt	Margaret Seddon
Wife	Helene Reynolds
Husband	Don Douglas
Mr. Chambers	Harry Hayden
Mr. Billings	Arthur Loft
Mr. Throckmorton	Hobart Cavanaugh
Mrs. Throckmorton	Jan Duggan
Judge	Andrew Tombes

one for business that doesn't come until——

FEB 27 1943

Shufro persuades the kindly Clark that he MUST be meaner if he would be richer. . . . And so, thanks to the single expedient of taking candy from a cheeild and getting caught in the act, Richard gains fame and success as "the meanest man in the world."

True, he nearly loses what he values most. But, well—suppose we look ahead? The picture's ending is simpally beatific!

Bright bits of acting are contributed by Priscilla Lane, Margaret Seddon, Edmund Gwenn, and Anne Revere.

FEB 27 1943

"The Meanest Man in the World" is brief, busy, and mirth-provoking. Crazy, SURE. But isn't everything crazy these days?

World-Telegram
New York, N. Y.

Bill Robinson Gets Romantic Role

By ERSKINE JOHNSON.

HOLLYWOOD, Feb. 27.—Bill Robinson waited 64 years to become a screen lover. The fact that he is 64 years old will come as a shock to almost everyone who sees him on the screen in Stormy Weather, in which he stars opposite Lena Horne. His friends will simply shrug and say, "Hope he lives to look that old!"

To most people Bill Robinson looks a scant 36. He dances between 16 and 26. His face is unlined, his figure is as trim today as it ever was when he started his tripping march toward the tap dancing championship of the world 25 years ago.

"I'm as old as I dance," he says. "I've been dancing ever since I can remember. All these years I've waited patiently to fill the role of a romantic leading character. They finally figured I was mature enough for the part."

FEB 27 1943

And He Won't Quit It.

So far as Bill Robinson is concerned this romantic lead business means that Stormy Weather represents the start of a new career. He's certain that anyone who is cast romantically opposite the lovely Lena Horne has a brand-new outlook on life.

"It took me 64 years to get to be a screen lover and I'm going to hang on to it," says Bill. "Dancing is just pie compared to being a screen lover. Anybody can dance. I started dancing on May 25, 1879."

That was the year he was born in Richmond, Va.

Stormy Weather is the story of an entertainer's life told in entertainment, a cavalcade of the greatest and best songs and dances the entertainment world has ever produced. And while the entertainment world was producing that epoch, Bill Robinson was its headliner. He was the star of musical revues. His salary climbed to $2000 a week. He became the world's greatest tap dancer.

But he never got a romantic lead.

FEB 27 1943

Time kept on accumulating. Bill kept on earning huge sums in America and Europe, most of which he industriously managed to give away as fast as he earned it. He acquired the reputation of never refusing to appear at a benefit. He became the world's friend, including all policemen.

* * *

Proud Possessions.

FEB 27 1943

His first stop on arrival at a new town would be the police station. Celebrities flocked to him and Bill flocked to the police. One of his proudest possessions is a large trunk full of honorary police badges.

Came 1930 and Bill looked out a hotel window in Pittsburgh, saw two Negro youths snatch a purse from an old lady. He whipped out a revolver—presented to him by the police—and opened fire. A policeman, rounding the corner, misunderstood, took steady aim, and plugged Bill in the shoulder. If the shot had gone four inches lower it might have been deflected by any one of seven police badges Bill wore over his heart.

FEB 27 1943

Nowadays he's too young for such goings-on. He's married, lives in a luxurious house in Harlem or Los Angeles.

A few days ago, for a scene in the picture, he tapped out an incredible eight taps a second for four minutes and eight seconds. He's still the world's champ. Fred Astaire, Eleanor Powell, any of a dozen great names will tell you so. They'll mean it. Bill taught them.

Bystander
Des Moines, Iowa

Composer Quits; Gets Recognition

FEB 25 1943

Los Angeles (ANP) — William Grant Still, noted composer who quit as music supervisor for the 20th Century-Fox film "Stormy Weather," because he could not accept the music director's traditional attitudes toward Negro music, is now working on a new choral composition for the famous director, Leopold Stokowski, designed to emphasize Negro culture and achievement and pointing toward the brotherhood of man, it was learned this week.

Mr. Still also revealed that the same day he quit the film he received word from his publishers in New York that the Office of War Information had microfilmed the score and parts of his Afro-American Symphony to be sent to Russia and other parts of Europe for performances for official government propaganda purposes. Rudolph Dunbar, noted musician, and London correspondent for the Associated Negro Press, has conducted the work in England for the past six months.

FEB 25 1943

Disagreed

His resignation as Stormy Weather music supervisor was the result of the attitude toward Negro music and dancing held by Al Newman, the music director. Mr. Still said that Mr. Newman discarded all his work and ignored his suggestions, insisting that Negro music had to be crude and dancing had to be sexy to be 'authentic." All others in the music department gave him fine cooperation, said the famous composer.

"I felt that after having worked for so many years to build up a reputation, it would be suicide to let my name go out on the screen credits as taking the responsiblity for music about which Norman had let me have nothing to say," he declared.

FEB 25 1943

"I decided that I would not accept the studio's money any longer under such circumstances, and although it meant a considerable financial loss I resigned after six weeks of work on Jan. 30."

New Masses
New York, N. Y.

Memo to MGM

RALPH WALDO EMERSON has been called "the wisest American." His wisdom may be seen not only in his attitude toward Lincoln (see NEW MASSES, Feb. 16), but in his attitude toward the hero of MGM's *Tennessee Johnson.* In his *Journal* for July 30, 1866, Emerson noted: "Our political condition is better, and, though dashed by the treachery of our American President, can hardly go backward to slavery and civil war." Elsewhere in his *Journal* Emerson pays tribute to Frederick Douglass for explicitly predicting the traitor course of Johnson. In the fall of 1866 he urged his friends to defeat at the polls the supporters of the "mad" President who was trying to sell the country down the river to the large plantation owners.

FEB 23 1943

MGM advertises that "everybody is talking about" *Tennessee Johnson.* Is it any wonder?

The Worker
New York, N. Y.

More Hazel Scott Would Improve New Musical

Gregory Ratoff's "Something to Shout About" is not the "star glittering, fun loving laugh riot" it's cracked up to be. Not by a long shot.

The similarity between this picture and a hundred other back-stage musicals is not accidental but intentional.

With Hazel Scott in the cast, Ratoff had a swell chance to really do something to shout about, but after thinking it over he evidently made up his mind to stick to the well-worn groove. The result is a movie of doubtful entertainment in which Hazel Scott's indubitable talents are miserably wasted.

Hazel has exactly two lines and five minutes at the piano in this 90-minute musical. She's not even part of the story, just another character thrown in for background. That's something to think about. Despite having her role cut to the bone, Hazel is easily the outstanding attraction.

"Something to Shout About" has Jack Oakie as a screwball landlord of a theatrical boarding house. William Gaxton is the usual big shot producer down to his last dime. Cobina Wright, Jr., is the around the corner angel who just left her apoplectic third husband and now wants to invest his ill gotten gains in the show provided she gets the starring role. Janet Blair is the fresh country girl who arrives in the big city.

D.P.

HAZEL SCOTT

PM
New York, N. Y.

Fox All-Negro Film Repaired, Not Remade

HOLLYWOOD, Mar. 29.—20th Century-Fox will not remake its all-Negro musical, *Stormy Weather* a studio spokesman announced today. "It would be a physical impossibility to even try and get the cast together again for retakes, since practically every one in the picture has other commitments" the studio declared.

Instead, it was said, approximately one-third of the original rough cut of the film has been eliminated. This third includes all scenes that had previously been termed "distasteful" such as a revival meeting which had been shown in one of the picture's musical numbers, a plantation sequence such as was shown in *Tales of Manhattan* all scenes showing actual "physical contact" such as holding hands or kissing of the leading actors, such lines as "I won it shooting craps" and "all other Uncle Tom lines in the picture."

"The cutting of these scenes leaves the picture exactly as what it was intended to be, and that is a simple cavalcade of Negro entertainment" the studio said. "We have had a great deal of trouble with the film throughout, and it would be unfair to say now that we haven't done right by the colored people. After all, we never set out to solve any problems, or educate any one to the virtues of the American Negro, all we want to do is produce entertainment and that we believe, we have done in the case of this picture. We did everything possible to give the colored entertainers a chance to show what they could do.

"The film is not supposed to prove anything, least of all the promises made by Col. Zanuck at the meeting with Wendell Willkie last year."

The picture is partially the story of Bill Robinson himself, and the Negro dancing star is in practically every scene.

NAACP Completes Technicolor Film

Pittsburgh Courier

NEW YORK CITY, Feb. 11—The documentary technicolor movie, "On Guard," depicting the work of the National Association for the Advancement of Colored People, has been completed, the NAACP announced this week. The picture which shows the nation-wide activities of the Association, has as its narrator, Canada Lee, popular actor and star of the Brodway production of Richard Wright's "Native Son."

Caught in some scenes of the movie are film actor Joan Bennett, Judge William Hastie, Mary White Ovington, Roland Hayes, Wendell Willkie, Judge Hubert Delany and many other public figures.

The film, "On Guard" is the first in a series of documentary motion pictures scheduled for production by the NAACP.

Jim Crow Loses A Snappy Round

PM
New York, N. Y.

HOLLYWOOD, Apr. 15.—By far the best role any Negro actor has had in Hollywood films for a long time is the one Rex Ingram plays in Columbia's *Somewhere in Sahara*, the story of an American 28-ton tank and its crew in the North African desert.

In it, Rex Ingram plays the part of a British Sudanese sergeant who is picked up by Humphrey Bogart, as the tank's commander. With Ingram is his Italian prisoner of war, portrayed by J. Carrol Naish, whom Sergeant Bogart also takes along.

Ingram, who alone knows the desert and its occasional waterholes, is made a member of the tank's crew. He is accepted as a complete equal by the crew, which includes a couple of Englishmen and Australians who were separated from their regiments, as well as an American Southerner, played by Bruce Bennett.

During the tank's wanderings across the desert, Bogart, as Master-Sergeant Gunn, shoots down a lone Messerschmitt that attempts to destroy his tank. The German pilot is captured and Bogart orders Rex Ingram to search him. The German protests.

"No Negro is good enough to touch an Aryan," he declares.

But Sgt. Gunn knows an answer to that one. "Search him," he says. "Your forefathers were Pharoahs when his still were wearing bearskins and roaming the jungles."

When the tank finally reaches a lone Berber well in the desert, Bruce Bennett, the Texan, and Rex Ingram, the Negro, climb down to search for water. In the depth of the well, they become friends.

"I guess we have a lot to learn from each other," Bennett says.

Ingram, incidentally, is the hero of the story. He is killed by Nazi troops in an attempt to save Bennett's life—by throwing himself into a Nazi bayonet that was aimed at the Texan.

But Ingram's fair treatment in the film did not insure a welcome while he was on location in the California desert with the Columbia troupe.

First, a Columbia representative went to Brawley, Cal., a small town where the Associated Farmers hold the whip, to assure quarters for the large location unit. He was informed by the woman owner of the Planter's Hotel, the only hotel there, that Mr. Ingram was not welcome because of his color. Columbia instead rented a house for him and other members of the company. Later, the local Kiwanis Club, whose president, Alan Witter, is also the editor of the Brawley *News*, invited Rex Ingram to be the guest of honor at a dinner given by the club at the Planter's Hotel. Shortly before the dinner, Mr. Witter was informed that the distinguished colored actor had been refused admittance to the hotel. Mr. Witter got up.

"Gentlemen," he said, "I regret to inform you that owing to the Jim Crowism practiced in this hotel, Mr. Ingram is unable to attend."

A Methodist minister, the Rev. Lee Austin, got up too "That's exactly what we are fighting against," he declared. "This is absolutely outrageous and disgraceful. Not only is Mr. Ingram a distinguished artist, but also a distinguished human being. I move that any member of this club who sets foot in this hotel again be publicly horsewhipped." The entire membership left immediately.

Movie Star Helps Sponsor New Book

Courier Pittsburgh Pa.

LOS ANGELES, Cal., April 1—(ANP)—Hattie McDaniel, the movie star, is listed as one of the 15 sponsors of a new book, "It Was Not My World" written and published here by Deadarick F. Jenkins. The book attacks "false democracy" and advocates the cause of the Negro in a challenging manner.

The book is a novel of Negro life in Mississippi. It rips into southern custom, exposes secret interracial romances, blasts economic injustices and depicts the white man's world as crumbling and passing, and that the Negro as yet to come, its sponsors say.

"Stormy Weather" Gets Grandstand For Fans

"Courier" Pittsburgh Courier" Pittsburgh Pa.

Galaxy of Stars Drew Such Hordes That Extra Seating Arrangements Were Supplied For the First Time In History

HOLLYWOOD, Feb. 11.—Twentieth Century-Fox, "Stormy Weather" reaped today the distinction of being the first motion picture in Hollywood's history which needed—and got—a grandstand to hold set visitors.

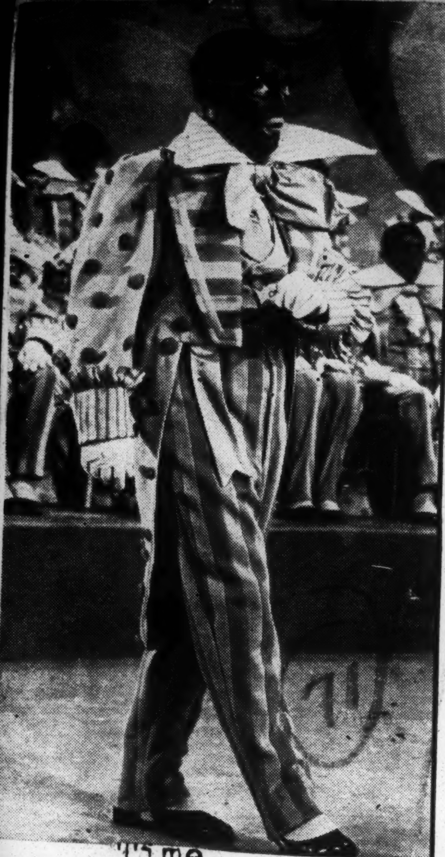
The musical extravaganza, starring Bill Robinson and Lena Horne, and including such stellar performers as Cab Calloway, Fats Waller, Ada Brown, the Tramp Band, The Katherine Dunham Dancers, Shelton Brooks and Miller and Lyles, Taps Miller, Zutty Singleton, has been virtually swamped with set visitors ever since shooting began a week ago. Clarency Robinson, internationally famous personality is dance director.

Two days ago, so many 20th Century-Fox employees were sneaking on to the set for a glimpse of the most fabulous musical the studio has produced in many years, and so many outside visitors were wangling passes, that Producer William Le Baron was forced to close the set completely and post the "No Visitors Allowed" sign.

Such a howl of protest went up that Director Andrew Stone and Le Baron conferred with the production department and decided to install a grandstand, open the set again, and allow as many visitors as could crowd into the bleachers—providing they remained in their seats.

The grandstand, installed recently, was promptly filled with Alice Faye, Jack Oakie, and June Havoc sitting in the second row, visiting "Stormy Weather" between shots of their own picture, "Coney Island."

Cause of the excitement on the part of the visitors has been placed about equally between the novelty of seeing so many big name entertainers all on one stage at the same time—and the fact that the said entertainers do as much entertaining between shots as before the camera.



Time
Chicago, Illinois

BING CROSBY, LENA HORNE, BILL ROBINSON

When they are doing their proper stuff, they are above criticism.

Dixie (Paramount) is a dull, none-too-faithful account of the career of Dan Emmett, author of *Dixie*, and one of the four Original Virginia Minstrels of 1843. Even the personality of Bing Crosby as Emmett, plus the great historic theme song, plus Technicolor, cannot enliven the picture's turgid progress through three conflagrations, too many minstrel shows leading to fame & fortune in New Orleans. When Crosby sings, fans will not be critical. But much of the time he is engaged in crude, unconvincing romances with Marjorie Reynolds and Dorothy Lamour. And most of the time the minstrelsy is just horseplay.

Stormy Weather (20th Century-Fox) is an all-Negro musical which packs enough talent and enough plain friendliness, if only they were used well, to temper even the contemporary weather of U.S. race relations. Unfortunately, not much comes off as it might have.

The film tells the desultory tale of a dancer (Bill Robinson), from the moment after World War I when he marches up Broadway to the strains of Jim Europe's wonderful band, to the moment after Pearl Harbor when a proud singer (Lena Horne) finally sees it his way and they face the stentorian marriage blessing of Cab Calloway. A great many types of Negro entertainment are represented: some good, some not so good.

Bill Robinson is the Phidias of tap dancing, and there is such humanity in his mere presence that his acting is neither here nor there. Fats Waller & Band, richly aided, tonsils and all, by Singer Ada Brown produce a blues in a Beale Street joint which, if it inevitably falls short of absolute genuineness, is a fine restoration by Grade-A archeologists. The dancing Nicholas Brothers, younger and more agile by some decades than the great Robinson, stage a volcanic family eruption.

Cab Calloway is more a matter of taste —a haberdashing showman who is bound to worry the discriminating by tearing the passions of jazz to tatters. Lena Horne sings with high lavender virtuosity, and audiences will divide on whether she is truly elegant or merely too refined. Katherine Dunham's pretentious ballet troupe is also likely to split the vote.

The best of the show is represented by Robinson and by a not especially brilliant comedian (Dooley Wilson), who will nonetheless delight audiences because he works with just the Elizabethan blend of simplicity and skill which today is seldom found outside Harlem's Apollo Theater.*

Lad A "Hit" In Republic Film

Journal and Guide
Norfolk, Virginia

FEB 20 1943

Susan Hayward, lovely titian beauty, who is costarred with John Carroll in "Hit Parade of 1943," wipes a tear from the eye of Cordell Hickman, an appealing juvenile who has scored in other films for Republic pictures. Hickman works again in this latest release.

PM
New York, N. Y.

Dooley Wilson, Bill Robinson and Lena Horne are co-starred in *Stormy Weather* opening today at the Roxy.

Amsterdam News
New York, N. Y.

'I Dood It'

Picture Adds All-Negro Part

Several Negro Actors In Singing-Dancing Roles Called 'Classiest Yet'

JUN 12 1943

HOLLYWOOD (ANP).—Directed by Vincent Minolli, whose first feature at MGM was "Cabin in the Sky," MGM's new comedy, "I Dood It," co-starring Eleanor Powell and Red Skelton, has included in it one of the most colorful and tuneful all-Negro sequences of any feature of the current season.

Built around Lena Horne, skyrocketed singing and dancing glamor girl, and Hazel Scott, nationally famous piano stylish, they dance and sing to a number titled "Jericho" arranged by a white composer, Kay Thompson. A large choir under the direction of Ben Carter made the recordings, and Carter also selected the actors to take part in the big sequence, supposed to depict an audition by Lena Horne and others at a theatre.

Director Pleased

All are in evening dress making it one of the classiest scenes in the picture. The girls included Doris Akes, Lena Torrence Vivian Dandridge, Avenelle Harris, Maggie Hathaway, Suzette Johnson and Lois Hodnutt. The beaus included Joe Burch, Henry (Baby-Face) Roberts, Johnny Thomas, Andrew Jackson, George Harris, Joel Fluellyn, Clifford Holland, Leonard Bluett and Buell Thomas. This big scene wound up the shooting on "I Dood It," which is now in the outing room, with an early release expected. Mr. Minelli expressed himself as highly pleased with the Negro actors.

JUN 12 1943

Hollywood Unfair To Negro, Says Poll

Pittsburgh, Pa.
Courier

By WALLACE LEE
(Director, Negro Digest Poll)

MAR 27 1943

CHICAGO, Mar. 25—(ANP)—Hollywood, film capital of America, stands indicted of distorted, unjust and disdainful treatment of the Negro in its movies of the past decade. This is the result of a poll conducted by the Negro Digest, magazine, published in Chicago at 3507 South Parkway.

Not only an overwhelming number of Negroes but a majority of whites believe that the portrayal of the Negro on the screen has been degrading and far from truthful, according to this month's Negro Digest poll.

The newest flock of films which have given bigger but not always better roles to Negroes has not changed the opinion of moviegoers that the conventional portrayal of Negroes as crap shooters, watermelon eaters and Stepin Fetchit is being revised.

A cross-section of American citizens was queried on the question, "Is Hollywood Fair to Negroes in Its Films?"

MAR 27 1943

	Negroes	Whites
Yes	2%	39%
No	93%	53%
Undecided	5%	8%

Negro objections to Hollywood pictures center mainly about the failure to give colored actors any roles but that of common menials or straight entertainers. The Negro sectional vote was:

	Yes	No	Undecided
North	1%	96%	3%
West	0%	97%	3%
South	3%	86%	11%

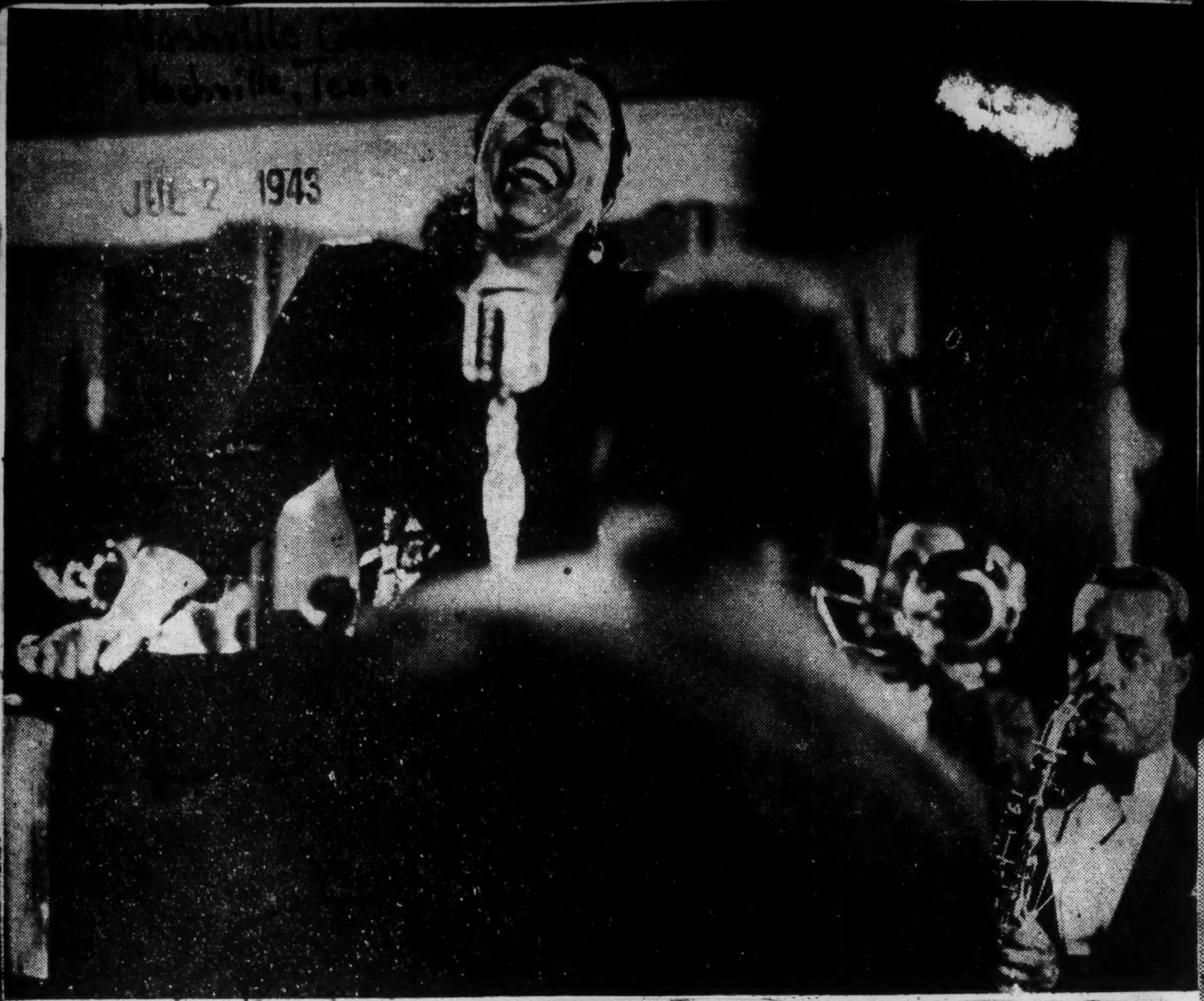
Opinions among whites were sharply split between North and South, with most Dixie moviegoers believing that Hollywood's percentation of the Negro in such roles as "Gone With the Wind" is accurate.

	Yes	No	Undecided
North	19%	79%	2%
West	18%	79%	3%
South	72%	11%	17%

The coming attractions from Hollywood, which some film writers have alleged will give Negroes fuller and more realistic roles, may counteract these opinions, but some Negro film reviewers claim that the new features which they have previewed are no better than the old.

Nashville Globe
Nashville, Tenn.

JUL 2 1943



The above scene shows Ethel Waters giving out to Count Basie's music in the movie, "STAGE DOOR CANTEEN" which features many outstanding Negro performers. Besides being an excellent motion picture, the proceeds of "STAGE DOOR CANTEEN" will go to the maintenance and construction of many more canteens for servicemen here and abroad.

The United Artists Corporation is making a very worthwhile contribution to the war effort by getting many of its members to give their services free in this production. This in itself is unique and worthwhile.

JUL 2 1943

Movie Of Negroes In Army Is Given War Dep't Approval

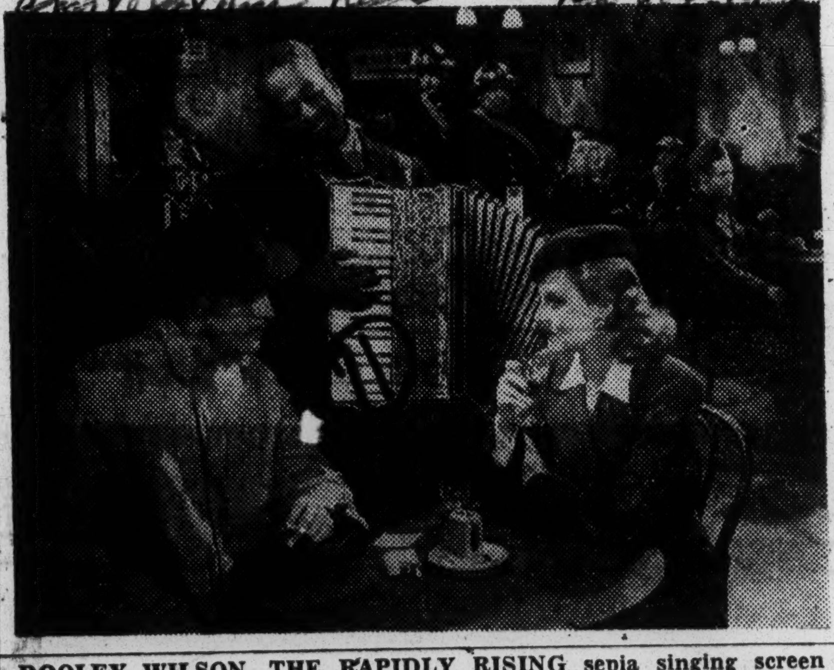
Daily World
Atlanta, Georgia

WASHINGTON, D. C. — (SNS) —The War Department Saturday announces its approval of "Fighting Americans," produced by "Today Pictures Company, under the general direction of J. Richardson Jones, Atlanta Cinemaphotographer.

In the process of producing a picture for the Atlanta Negro Chamber of Commerce, Mr. Jones will return here this week when he hopes to complete the pictures.

Dooley Wilson in 'Two Tickets to London'

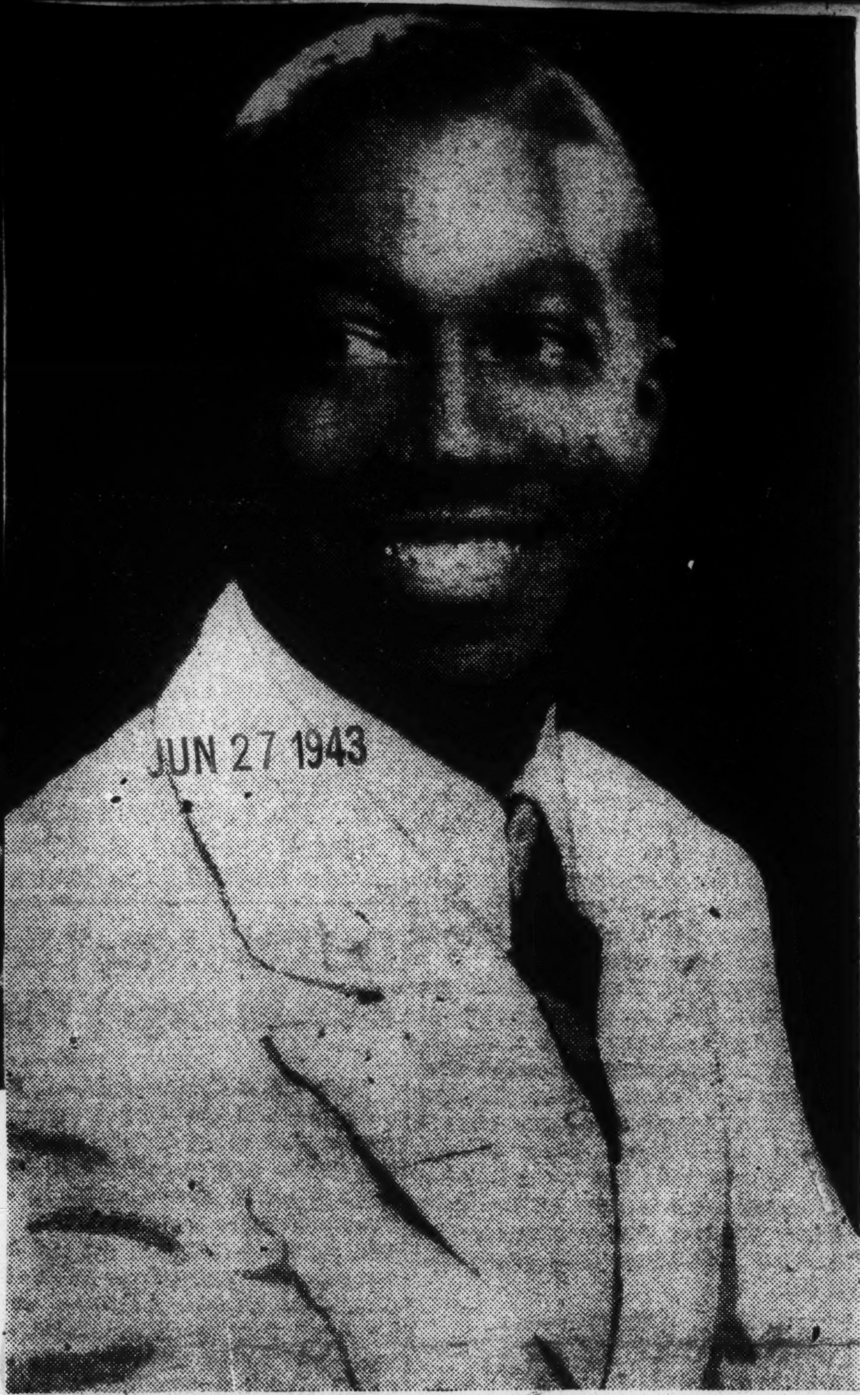
Amsterdam News — New York



DOOLEY WILSON, THE RAPIDLY RISING sepia singing screen comic, remembered for his remarkable role in the film "Casablanca," has been cast in fine screen role in the Universal studio production "Two Tickets to London." The picture (a scene is shown above) is due to be screened late this month. "Two Tickets to London" stars Michelle Morgan and Alan Curtis, C. Aubrey Smith, Barry Fitzgerald, Robert Warwick, Mathew Bolton and Tarquin Olliver prominently in the cast. Dooley Wilson's part is integral to the plot of the war-spy picture and the actor figures prominently in the solution of an interesting case. Edwin Marin directs "Two Tickets to London." Amsterdam News

JUN 19 1943

JUN 27 1943



Bee
Chicago, Ill.

AVON LONG

Avon Long Gets Movie Contract

HOLLYWOOD, June 24. (ANP)—Avon Long, the sensational dancing star who has been appearing this past season in the role of "Sporting Life," in the operetta, "Porgy and Bess," has just been signed by Metro-Goldwyn-Mayer to a 44-week contract at $1,000 per week. Long will be co-starred with Lena Horne, the beautiful talented singer who is skyrocketing to fame under MGM promotion and Kay Kyser, the band leader, will do two pictures for MGM starting in July. The titles of the pictures, which are now being readied, have not been announced.

JUN 27 1943

Observers everywhere have expected Avon Long to emerge

in vaudeville and various night clubs. He appeared in the St. Louis Municipal "Open Air" opera. Two years ago he went to the coast to do the part of "Sporting Life" in the west coast production of that show. When the Broadway revival occurred something more than a year ago he had ascended to stardom.

Avon is a strong booster for Harlem. He says that it was the kindness, the support, the interest of the public in Harlem which kept his ambition ever effervescing and helped him to keep working.

Admitting that he had forsaken an eight-year scholarship at Lincoln seminary to study for the ministry so that he might follow his loves of music and

the dance, Long remarked that while he might not be preaching in the orthodox sense, he still was striving to uplift people, to make them happier through his dancing and in that sense improve their lot.

Married to the former Gretchen Cotton, he and his wife are the proud parents of two lovely little girls, Janice and Gretchen. They call Harlem home.

When "Porgy and Bess" re-opens on Broadway in New York next September, for a limited engagement Long will be right on hand playing the familiar part of "Sporting Life," as one of the top-flight artists of the current theatrical season. His dancing is so original and so sprightly as to make him what some critics have termed, a ballet dancer in swing rhythm. A student of serious music at the Boston Conservatory of Music where he studied voice and theory, Avon has always danced and despite his musical training his first professional engagements were in dancing. Opening with Lee Reisman and his band at the Brunswick hotel in Boston, he was an instant success. Later he went to New York where for the past seven or eight years he has been featured

JUN 27 1943

71-1943

Rochester, Benny Discuss Forthcoming Film

Daily World
Atlanta, Ga.

HOLLYWOOD, Cal.—(SNS)—Jack Benny, the irrespressible, takes time out to plead his case with Eddie Anderson, better known as "Rochester" as the two discuss the serious film business of scene stealing. It is developed when the two were making their forthcoming picture, "The Meanest Man in the World," which is scheduled to open soon at New York's Roxy Theatre. Poor Benny plays the underdog, while Rochester in his usual role of gentleman's does his gravel-throated best to hog the whole thing.

Afro-American
Baltimore, Md.

MAR 27 1943

Negro Digest Conducts Poll on Film Roles

By WALLACE LEE
Director, Negro Digest Poll

CHICAGO—(ANP)—A cross section of American citizens [illegible]rded on the question: Is Hollywood Fair to Colored in Its Films? conducted by the Negro Digest, a magazine published in Chicago at 3507 South Parkway, brought the following answers:

	COLORED	WHITES
Yes	2%	39%
No	93%	53%
Undecided	5%	8%

Objections among colored about the failure to give colored actors any role but that of common menials or straight entertainers. The colored sectional vote was:

	YES	NO	UNDECIDED
North	1%	96%	3%
West	0%	97%	3%
South	3%	86%	11%

Opinions among whites that the presentation of colored in such roles as "Gone With the Wind" is accurate:

	YES	NO	UNDECIDED
North	19%	79%	2%
West	18%	79%	3%
South	72%	11%	17%

Journal and Guide
Norfolk, Virginia

IT'S TRUE! By Wiley Padan

Pittsburgh Courier
Pittsburgh, PA.

MAY 1 1943

Rex Ingram Stars In Film Hit, 'Sahara'

HOLLYWOOD, April 29—(ANP)—Depicting a Sudanese sergeant-major, Rex Ingram, famous of "Green Pastures," has just finished 12 weeks of work in Columbia's powerful new drama of North Africa, tentatively titled "Sahara." It may prove to be the most important film in Ingram's colorful career, for he plays second lead to the star Humphrey Bogart.

Beltan Korda is the director and following the stupendous technique of preceding Korda pictures, the completed film promises some thrilling battle spectacles. The company just returned from the Mojave desert, where the principal scenes were shot, with a huge cast.

Ingram is now starting in a new as yet untitled picture at Universal. His double and stand-in is Noble Blake, well-known local player. In "Cabin in the Sky," just released and also in its stage version, Ingram played the part of Lucifer Jr.

Negroes in Film Band Routes

FEB 12 1943

NEW YORK — According to Walter White, NAACP executive secretary, more Negroes are being used in the motion picture, "Stage Door Canteen," being produced by Sol Lesser.

Lesser, who was among the group of Hollywood motion picture executive who pledged themselves to a fairer treatment of the Negro in the movies when the NAACP meeting was held on the west coast last July, reiterated his promise to White.

China's 'First Lady' Praised By 'Bojangles'

APR 10 1943

LOS ANGELES, April 8—Bill Robinson, world famous tap dancer and screen actor, represented Hollywood's sepia film colony Friday night at an impressive formal banquet in honor of Madame Chiang Kai-Shek. The swank affair was held at the Ambassador Hotel's Fiesta Room.

Along with several hundred other prominent personalities in various walks of life, Robinson paid his personal respects to China's First Lady.

Radiant, despite her tedious cross country trip and numerous public appearances, the distinguished visitor spoke briefly and tendered her heartfelt thanks to the people of the United States. She was introduced by Dr. Robert A. Millikan.

New Cycle Of Negro Artists In Pictures Gets Plaudits

Daily World
Atlanta, Ga.

FEB 22 1943

White Movie Critic Praises New Liberal Trend Of Producers

FEB 22 1943

By HARRY LEVETTE

HOLLYWOOD—(A N P)—In one of the finest articles that has ever been written by a white critic about Negroes, Miss Virginia Wright, theatrical editor of the Los Angeles Daily News, frankly expressed the rights of colored artists in the apparent new cycle of untyped parts. Miss Wright bears an excellent reputation with Negroes as well as with her own for fairness and ability as a dramatic critic. Her article follows:

"Hollywood, at last, has repented its sin of omission regarding the Negroes in its midst. While conceding that colored entertainers are consistent show stoppers, producers have been satisfied, in the past, to spot them around for the sake of bouyancy.

"If pressed, MGM probably would admit that Lena Horne and the Berry Bros., pulled 'Panama Hattie' out of the doldrums. Columbia might concede that Hazel Scott is the high spot of "Something to Shout About" and Jack Benny certainly would be the first to decorate Rochester's head with laurel.

"Twentieth-Century has kept the Nicholas Bros. under long term contract to spike its musicals! Warner Bros. brightened "Casablanca" by setting Dooley Wilson before a piano. That studio even went so far, at one time, as to make a short subject with the Katherine Durham dancers.

FEB 22 1943

"Yet ever since "The Green Pastures" in 1936 Hollywood has ignored the tremendous appeal of an all-colored show. "The Green Pastures" was merely a stage hit which happened to have a Negro cast, and like any other hit, tempted movie moguls to try it on the screen. The same applies to Metro's "Cabin in the Sky," which soon will be released.

FEB 22 1943

A NEW TRIBUTE

"It has remained for 20th Century-Fox to pay the first real tribute to colored entertainers in an original story called "Stormy Weather." What started out to be a cavalcade of Negro song and dance has developed now into a personalized story of Bill Robinson, looking back on 25 years in the entertainment world.

When producer William LeBaron began mulling this musical he called in Ted Koehler, collaborator on the words and music of "Stormy Weather," who for nine years had produced the shows at the Cotton Club.

FEB 22 1943

"It seemed a perfectly logical step to Keohler to produce the kind of shows that matched his music, an idea that turned him overnight from lyric writer to nightclub producer. Most of the handsome chorus girls in "Stormy Weather" were in Koehler productions at that swank Harlem club. It was there that Lena Horne made her debut, and it was Koehler who brought her to Hollywood originally. All the other big names in this production were headliners at one time or another at the Cotton club, rating opening reviews from Broadway critics.

FEB 22 1943

"While Koehler has collaborated on the two new songs for the picture his "Stormy Weather" is the show's big number. He also collaborated on the screen-play with Hy Kraft, Flourney Miller and Frederick Jackson—quite a lineup of writer credits on a film which will have about six minutes of straight action as against 80 minutes of song and dance routines.

"Andrew Stone, an expert in the blending of musical themes, returns to directing with this surefire production, which should start a vogue for all-colored films.

"Producing Artists Inc., the new company organized by A. and S. Lyons, Inc., (agent for Ira Gershwin among others) already has announced production of "Porgy and Bess" for sometime in the future."

Poll Shows What Folk Think of Hollywood Treatment of Negro

MAR 26 1943

CHICAGO— (ANP) — Hollywood, film capital of America, stands indicted of distorted, unjust and disdainful treatment of the Negro in its movies of the past decade. This is the result of a poll conducted by the Negro Digest, magazine, published in Chicago at 3507 South Parkway.

Not only an overwhelming number of Negroes but a majority of whites believe that the portrayal of the Negro on the screen has been degrading and far from truthful, according to this month's Negro Digest Poll.

The newest flock of films which have given bigger but not always better roles to Negroes has not changed the opinion of movie goers that the conventional portrayal of Negroes as crap shooters, watermelon eaters, and Stepin Fetchit is being revised.

A cross-section of American citizens was queried on the question: "Is Hollywood Fair to Negroes in its Films?"

The Call
MAR 26 1943
Kansas City, Mo.

	Negroes	Whites
Yes	2%	39%
No	93%	53%
Undecided	5%	8%

Negro objections to Hollywood pictures center mainly about the failure to give colored actors any roles but that of common menials or straight entertainers. The Negro sectional vote was:

	Yes	No	Undecided
North	1%	96%	3%
West	0%	97%	3%
South	3%	86%	11%

Opinions among whites were sharply split between north and south with most Dixie movie-goers believing that Hollywood's presentation of the Negro in such roles as "Gone With The Wind" is accurate.

The Northwest Enterprise
Seattle, Washington

Rochester The Laugh Man Sheds a Tear in "Cabin In The Sky" MGM Musical

HOLLYWOOD. — Rochester believes implicity tnat if you laugh, the world laughs with you, but if you weep, it's a one-man job.

APR 21 1943

He prefers crowds, having kept them laughing with him since he started his career as a chorus boy in 1919. He dependsl argely for his wide accaim upon two factors—his ready repartee and his peculiar voice. APR 21 1943

It was Hall Johnson who summed up Rochester's tonal pecularity as "gritty glottis." That rasping sound has become familiar around the world since Rochester first released his plaintive gags upon the air waves.

A Natural Comic

When he appears to be most serious, Rochester is likely to spring a gag. And frequently, when he is very grave about a subject, he will be grinning from ear to ear. In any case, a laugh is never far behind his gleaming teeth. APR 21 1943

Although he is partial to his radio name, acquired when he went on the Jack Benny airshow in 1937, his real name is Eddie Anderson. He is a native Californian. He was born in Oakland and attended school there and in San Francisco. Even then his voice and his feet were acting up. Dancing and singing came to him naturally. APR 21 1943

But he stuck out two years of high-school before he quit to make his first professional appearance in a show called "Struttin' Along." He was in the chorus. That was in 1919.

Even then Eddie injected ad lib gags and gestures that delighted the customers out front.

"Sometimes it isn't what you say, bu how you say it that gets the laugh," he observed.

Takes Acting Seriously

With all his mirth, Rochester takes his work seriously. Years of vaudeville, the song-and-dance routines with rolling eyes and limber legs have not interefered with his natural acting ability. He demonstrated his talents as a serious artist in the difficult role of Noah in "Green Pastures." He has repeatedly proved himself in "You Can't Take It With You," "Old Country Doctor," and now in "Cabin In the Sky."

This time he had to act through a dream that at times became a nightmare. With Ethel Waters as his wife, and Lena Horne as a light of love, Rochester was between the devil and the deep, but he gagged his merry way to a happy ending. He sang a duet with Lena, danced a jitterbug number, and solemnly reformed his ways with Ethel Waters.

APR 21 1943

His Lucky Break

It was on Easter Sunday of 1937 when Jack Benny first introduced Eddie as a valet on his radio program in a bit-part for the hour — but Rochester lived on. Benny wrote him into a permanent place and the Rochester hasp has become a national signal for a laugh. APR 21 1943

When gas-rationing dwindled traffic in California high-ways, Rochester acquired a massive motorcycle.

"It aint a hayburner," he remarked inelegantly, "but it sure gallops." APR 21 1943

He rode the thing to the studio and between scenes devoted himsel fto the study of its mechanics. The starter, the throttle, and the brake, were simple enough to master. The rest of it remained a mystery to him. APR 21 1943

"Anyway," he decided, "it's better than feet." APR 21 1943

Oddly, Rochester likes rhapsodies and overtures of the classical and semi-classical sort, in preference to the swing-music that has rung in his ears since he first went out from the wings as a chorus boy. He loves good music. There's no gag about that.

Chicago Defender
Chicago, Illinois

Hazel Scott's Next Film Is 'I Dood It'

MAY 15 1943

HOLLYWOOD. — (ANP) — Hazel Scott, famous pianist who hails from Trinidad, land of the calypso singers, has signed to play a special number in the new Metro-Goldwyn-Mayer production, "I Dood It," starring Red Skelton and Eleanor Powell.

Miss Scott, who won fame in New York's popular Cafe Society, is well known for her many piano recordings. Recognized as a talented exponent of classics, the artist devised a clever method of presenting such selections for boogie woogie devotees. First she presents the classical version of her number and then, very gradually, swings into a hot version of the original.

SEPIA MUSICIANS GAIN RECOGNITION

Pittsburgh, Pa.

HOLLYWOOD, April 8—Rapidly gaining recognition in the Flicker city, Negro musicians are being added to white studio orchestras which are signed to make recordings of important studio music.

MGM and RKO have been most gracious in using mixed bands for these recordings. At MGM where "Faculty Row" is in production, and at RKO, "Best Foot Forward," a number of outstanding race musicians were employed. Included were Barney Bigard, Benny Carter, Lee Young, Eddie Davis, Snookie Young, and Phil Moore. A deal of credit for this new democratic innovation must be given to Edward Bailey, president of Musicians Local 757, AFL.

Anne Brown Starred in 'Rhapsody in Blue'

Daily Worker
AUG 3 1943

Anne Brown, brilliant Bess in the stage show "Porgy and Bess," has been signed for a featured role in Warner Bros.' "Rhapsody in Blue," the life story of George Gershwin. Miss Brown is scheduled to sing a number of the original Gershwin songs which brought her fame on Broadway. Irving Rapper is handling the direction for producer Jesse L. Lasky.

New York, N.Y.

used

71-1943

Jack Saunders:

I LOVE A PARADE

CABIN IN THE SKY SLAP IN FACE TO NEGRO INTELLIGENCE . . . MASS OF SUBTLE PROPAGANDA ALL NEGROES ARE NOT CRAP SHOOTERS, KNIFE-SLINGING KILLERS, RELIGIOUS FANATICS

Tribune
Philadelphia, Pa

"CABIN IN THE SKY", that celluloid mass of subtle propaganda created by the white man apparently to make bigger fools, buffoons and zoot-suited clowns of Negroes, is smashing box office records at the Aldine Theatre.

Why, I'd never know, especially when I take into consideration the fact that Negroes are contributing approximately 70 per cent of the "take', and are getting a gigantic laugh out of seeing themselves depicted as nothing but religious fanatics, knife-slinging murderers and crap-shooting maniacs.

Yes, I've seen "Cabin In The Sky", and if you want my personal opinion, it's one of the worst ever attempted by limeglared Hollywood. I thought "The Green Pastures" and "Tales of Manhattan" were bad, but "Cabin In The Sky"—that's the zenith of the white man's efforts to picture and publicize Negro women either as bandana-wearing scrubwomen or Godless strumpets.

It's an insult to the intelligence of all well-thinking Negroes, and why some of us are hailing "Cabin In The Sky" as the quintessence of cinema genius is a mystery to Your Correspondent.

Don't get me wrong, though. The music is swell, and the singing is superb. The scenes are topnotch, as you'd expect of a genuine Hollywood production, and the lighting effects and makeup creations are magnificent.

Nevertheless, "Cabin In The Sky" is terrible from an honest-to-goodness Negro point of view. . . . It's the theme of the story—the same old jive about Negroes being either sanctimonious, shouting, fanatic religious converts frothing at the mouth, or lazy, lackadaisical "hustlers" and "pimps" who'd cut your throat for a quarter. That's what left a bad taste in my mouth and killed "Cabin In The Sky" as a first-rate movie in my opinion.

MAY 22 1943

It's all right for white people, it's grand entertainment. They probably go home after the show and laugh themselves sick over most of the scenes. Negroes have been depicted just as they want to see them, and they probably feel much more reluctant than before to meet colored Americans on an equal plane.

ROCHESTER, LENA HORNE

MAY 22 1943

But after all is said and done, we can't blame Hollywood too much. The blame lies with Ethel Waters, Rochester, Lena Horne, Rex Ingram and all the other Negro stars who helped make "Cabin In The Sky". They should flatly refuse to make such pictures!

I realize, and so must Ethel Waters, Rochester and Lena Horne, that there are some Negroes who, while they are religious-minded and devout Christians, do not believe that Heaven is a "Cabin In The Sky' and one must walk up a million steps without tiring before being admitted.

MAY 22 1943

I realize also that there are some Negroes who are not knife-slingers, clowns and fools. There are also devout Christian Negro women who would not be shouting, praying and singing hymns in church one minute and shooting dice with a gang of hustlers the next.

We have hundreds of thousands of pretty women in the Negro race, and not all of them have sold their souls to the devil for silks and [illegible] and honky-tonk apartments!

MAY 22 1943

"Cabin In The Sky" would have the white man believe that all Negroes go crazy as soon as they get a large sum of money—that they are ready to commune with the Devil in Hell. Well, that is far from true, because I've known several Negroes to hit the "Sweepstakes" and put their winnings to very good use. Do you remember Benjamin and Pearl Mason who built an apartment house at 20th and Lombard streets with their money?

MAY 22 1943

For years it has been a common concept that if one Negro killed or critically wounded another Negro, he wouldn't have to worry much about the consequences. That is what the white man [illegible] been taught, and that is what he believes.

MAY 22 1943

Well, "Cabin In The Sky" takes great pains to give unforgettable prominence to that belief. Rochester is stabbed by "Bubbles", of the "Buck and Bubbles" team, during a gambling scene. Rochester hovers between life and death for six months. One of the first persons he sees when he recovers is his assailant, who threatens to do a better job next time.

MAY 22 1943

Do you think Negroes should support such pictures?

JIM-CROW MOVIES HIT IN POLL

New York, N.Y.
April 26, 1943
Daily Worker

By DAVID PLATT

I have just come across the results of a national poll conducted by the Negro Digest Magazine of Chicago on the question "Is Hollywood Fair to the Negro in its films." 4-26-43

Thousands of Negroes and whites in the north, west and south were polled on this question.

The results are illuminating. The poll showed that an overwhelming number of Negroes (93 per cent) in the north, west and south and a great majority (79 percent) of the whites polled in the north and west were agreed that the film industry was doing a vast disservice to the country by perpetuating the harmful myth that Negroes are inferior to whites.

Eighty-six per cent of the Negroes polled in the south assailed Hollywood for turning out such vicious films as "Gone with the Wind" and for its failure to give Negro actors any role but that of common menials or straight entertainers. Three per cent had no objections to Negroes in such roles. Eleven per cent were undecided. On the other hand, 96 per cent of the Negroes polled in the north and west attacked the portrayal of Negroes as crap-shooters, watermelon eaters and chicken-thieves, etc.

But the results of the poll among southern whites told a different story—a sad story. The percentages for the south revealed the effects of unchallenged

polltax tyranny and lynch rule in that area. The results of the poll showed that Hollywood's anti-Negro films are aimed primarily at the southern market where they are most popular and do the most harm.

Seventy-two per cent of the whites polled in the south said that Hollywood is FAIR to the Negro. Only 11 per cent of them were of the opinion that Jim Crow ruled the screen. 17 per cent were undecided.

Daily Worker

The extremely high percentage of southern white moviegoers who are influenced by reactionary films like "Gone with the Wind," "Tennessee Johnson" and "White Cargo" strikes me as being a powerful argument against such pictures.

That figure of 72 per cent stands as long as the film moguls kowtow to the "white supremacy" boys in the south, while ignoring a vast public that is ready to break clean with the past and its lurid assortment of degrading and insulting anti-Negro films.

APR 26 194

POLL SHOWS DEMAND FOR PRO-NEGRO FILMS

The Negro Digest Poll if it proved anything proved that the moviegoers of this country are tired of seeing Negroes caricatured as misfits and lazybones in such "crap shooting" and "Shine Song" pictures as "Cabin in the Sky." They are in a mood for seeing Negro actors in dignified roles as important members of society—at home, at work and at war.

When will the movie makers learn that one of the things we are fighting for in this war of survival is real Negro and white equality and start turning out a few truthful films about our Negro brothers and sisters.

Lena Digas, Bill Doos

Afro-American
Baltimore, Maryland

FEB 27 1943

Lena Horne, the feminine star and Bill (Bojangles) Robinson, around whom Twentieth Century-Fox's all-colored musical, "Stormy Weather," is built, are shown above doing a Diga-Diga-Doo number which will be featured in the film.

FEB 27 1943

Puzzled Hollywood Asks "What Type Film Do Colored Want?"

Afro-American
Baltimore, Md

MAY 1 1943

HOLLYWOOD. — (ANP) — Hollywood is becoming filled with a growing curiosity about our race and motion pictures. They ask whether it's true that we do not want to see our movie actors playing any parts at all as butlers maids, cooks, coachmen, etc., although they do in real life.

They say that they are trying to live up to the promise they made to the colored public that they would not keep them typed.

They are at a loss what to do when there are no parts like Lena Horne's in "Panama Hattie," Kenneth Spencer as a soldier in "Bataan Patrol," Caleb Peterson as a soldier in "Stage Door Canteen," Dooley Wilson in "Casablanca," Rex Ingram as a Sudanese sergeant major, the role he just finished in Columbia's "Sahara."

In fact, when the script calls for a colored servant, they wonder whether they hadn't better make it Irish, Swedish, English, or some other nationality.

MAY 1 1943

It would be rather tragic for Rochester, for example, with his heavy financial obligations if Paramount, Columbia, and the other studios decide to wait until they could find roles different from those which made him famous.

MAY 1 1943

It's the letters that are causing the wonderment. Our folks are going in for writing letters of denunciation to the producers and director about pictures they have seen that were made two and three years ago, before the "stereotype" promise was made.

One fine director, David Butler, always especially appreciative of the race and its actors, received a rather insulting one last week. According to some one very close to him, he is said to have become very angry, declaring that he could get along without using any colored players at all.

MGM Arranger Denies Negro Musicians Have Difficulty Adjusting To Move. Radio Work

New York, N.Y. Age

JUN 12 1943

The theory that Negro musicians find it difficult to adjust themselves to movie and radio work is just so much bunk", according to Phil Moore, ace arranger-composer for Metro-Goldwyn-Mayer studios.

In an interview here last week, Moore told of his success in convincing Metro of the worth of sepia artists and predicted that "a new kind of music is going to come out of the melting pot which Hollywood is developing into today."

"When I was taken on as an orchestrator at MGM some time ago." Moore said when interviewed by reporters for Down Beat Magazine, "I had a lot of trouble at first convincing studio heads that a good Negro jazz man would play a particular piece of music just the way the composer wanted it to be played. Then when an O. K. would finally come through, I knew that the Negro musician was going to be put on his mettle and that any hack character just wouldn't do. When I asked one of the boys from a band round town to drop over for a recording session, I made darn sure that he could be depended on to show up on time and in condition for a tough workout. And he usually got it.

"The other members of the band would sort of sit back and take it easy, turning over the involved passages of the thing to the new guy as if to say, "well, go ahead, brother, we've heard all about you jazz-men . . . let's see what you can do."

Particularly praiseworthy were the efforts of Benny Carter and Barney Bigard, the MGM composer declared. It got so that when a new and top Negro musician reported for a movie-recording date, the other musicians would watch his work and just gape when he'd play on for hours without making a fluff, Moore said.

JUN 12 1943

Adjustment Is Easy

Of the propaganda about Negroes getting "adjusted," Moore said:

"Naturally a musician who has spent most of his life playing jazz or swing and never had a real chance to study music from a classical angle, has to learn to adapt himself. Sure, radio and movies demand more awareness and agility on th part of the musician, but its nothing so complicated that any good musician, no matter what his color, can't get if he applies himself. The proof of it is the fact that more and more Hollywood is employing Negro musicians.

"If you could see some of the long-hair regulars in a studio band shaking their heads with amazement when they hear a young Negro musician get out one of those long, blending tones from his sax, you'd be able to get a clearer picture of what I mean when I talk about the new kind of music that may come out of Hollywood some day. The [illegible] merely wonder when he hears tones and techniques which he never got from his own sax. He wants to know how they're produced. The jazz-man can teach him and at the same time learn something out of the experience of the older man.

JUN 12 1943

Don't be too surprised if that fusion of jazz and classical that everybody's talking about, as well as a real breaking down of racial barriers, comes out of California. It won't be anything misty and temporary, either, because we're on the track of the real McCoy."

71-1943

ROCHESTER AND BURNT CORK, HIS DERBY ENTRY

Chicago Defender
Chicago, Illinois

Eddie "Rochester" Anderson and Burnt Cork, his Derby entry which ran last in the field of ten at Kentucky's famous Churchill Downs on Saturday, May 1. Burnt Cork was third on the outside on the first turn but faded. The horse began fast and showed plenty of speed for the first half-mile. At the left is "Rochester" and his horse, one of the 21 he owns. At the right is A. E. Silver and the stage, screen and radio comedian at Churchill Downs. Remember that "Rochester" is the first Negro to solely own a horse which ran in any Kentucky Derby. Brown Dick was only part owner of a Derby eligible. Also don't forget, although Burnt Cork ran last that in the 69 Kentucky Derbies, only 69 horses have won and that in the 69 Derbies, 35 favorites have won.

Afro-American
Baltimore, Md

Says Studio Wants Crude, Corny Themes

Wants His Name Left Off Screen Credits of Film

...OOD. — William Grant Still has resigned as music supervisor of the all-colored film, "Stormy Weather," now being produced at 20th Century-Fox Studios in Hollywood.

Mr. Still, in an interview with the Calvin News Service, said:

"The final straw came when a ballet idealization I had made out of the song 'Stormy Weather' was thrown out as being too polite, too light and not sexy enough.

Wanted Crude Music

"Someone was called in to rewrite the piece according to the way Al Newman, music director, insisted it should be. 'Negro music,' said Newman, 'should be crude. Negro dancing should be erotic, even if done by a fine concert dance group.'"

Asserting that the music as being done for "Stormy Weather" is degrading to colored people, and that he could not accept money "to aid white tradition" against his race, Mr. Still has asked that his name be omitted on the screen credits when the film is released to the public.

Changed Mill's Idea

Mr. Still charges that the studio has completely changed the original idea submitted by Irving Mills to have a story that recorded the achievement and culture of colored artists in the world of the theatre and on the stage.

"As music supervisor," he said, "every time I asked for something or somebody, I was given something or somebody else. Everything I said was disregarded, possibly because it went against that same Hollywood 'stereotype' as regards colored people.

THE NEGRO ON THE SCREEN

We have seen the screen version of "Cabin In The Sky." We are convinced that it is not one of the pictures which the movie executives promised Walter White they would make in an effort to show the Negro in a more normal light. The Negro is again brought before the show-going public as a church-going hypocrite who is a vacillating and sort of loose living person.

If moving pictures did not represent a potent force in shaping attitudes and selling ideas Hollywood would not have its Hayes office of censorship and America would not have the now greater majority of war and anti-Nazi pictures.

Now that the church has to give its sanction to the mass murder that war represents, and delinquency is at an all time high; young Negroes need to see as many constructive pictures as possible.

We grant that much of the talent of Negroes whom we have seen in movie roles easily adapts itself to the music comedy. We still think that there are stories that could both bring good box office returns and portray the Negro more wholesomely than he is portrayed in "Cabin In The Sky" and similar vehicles. The life of Carver for example.

Dooley Wilson Signs With R.K.O.

NEW YORK, N.Y. — Dooley (As Time Goes By) Wilson, has just signed a long-term contract with R.K.O. studios. After his engagement at the Strand Theatre which will run for three to five more weeks, he will leave for the coast, breaking the jump with theatre dates in Chicago and one or two other cities.

William Morris Agency negotiated the contract and Wilson's first assignment at his new studio will commence immediately after he arrives in Hollywood.

Kind Of Pictures Negro Wants Still Irks Hollywood

MAY 3 - 1943

Daily World
Atlanta, Georgia

By HARRY LEVETTE MAY 3 - 1943

HOLLYWOOD — (ANP) — Hollywood at this writing is becoming filled with a growing curiosity about our race and motion pictures. They are asking if it is true that we do not want to see our movie actors playing any parts at all as butlers, maids, cooks, coachmen, etc., although they do in real life. They say they are trying to live up to the promise they made to the Negro public, that they would not keep them typed, but they're at a loss what to do when there are no parts like Lena Horne's in "Panama Hattie," Kenneth Spencer as a soldier in "Bataan Patrol," Caleb Peterson as a soldier in "Stage Door Canteen," Dooley Wilson in "Casablanca," Rex Ingram as a Sudanese sergeant major, the role he just finished in Columbia's "Sahara."

MAY 3 - 1943

In fact, they're wondering if when the script calls for a colored servant, if they hadn't better make it a Irish, Swedish, English, or any other nationality but Negro. It would be rather tragic for Rochester, for example, with his heavy financial obligations if Paramount, Columbia, and the other studios decide to wait until they could find roles different from those which made him famous. After all he was Jack Benny's chauffeur in "Jack Benny Rides Again," not his college chum, his fellow club member, his social companion. If he had been, he might not be rated as one of movieland's funniest and most popular comedians.

FLOODED WITH LETTERS

It's the letters that are causing the wonderment. Our folks are going in for writing letters of denunciation to the producers and directors about pictures they have seen that were made two and three years ago, before the "stereotype" promise was made. One fine director, David Butler, always especially appreciative of the race and its actors, received a rather insulting one last week. According to some one very close to him, he is said to have become very angry, declaring that he could get along without using any colored players at all.

Take the very important role played for Monogram, by Mantan Moreland, in "Cosmo Jones" as the "Dr. Watson" to an amateur Sherlock Holmes. In the story he was an apartment house janitor upon him helping him. Well, in the original script, that janitor was a Swede. But with Frankie Darro in the army, Mantan, who was always with him in every picture, would have long idle intervals. So they made the character colored, carefully checking the dialog so nothing offensive to the race would be in it and the very clever comedian had a chance to make some more money.

ACTORS ARE IDLE

Hollywood is wondering what kind of pictures we want, and if they let our stars remain idle while they decide, it looks like some of the race will have to start building a studio or two if they want our actors and singers to continue to contribute to the world of entertainment. MAY 3 1943 The letter writers (usually uninformed about movies) should consult the artist concerned, or some one who knows as to the proper approach before writing a harsh, accusing blast.

So Hollywood wants to know, "What kind of pictures do the Negroes want?" Maybe you can tell them. MAY 3 I'll stand by and look on. I'm only a news [?] 1943, scribbling what happens, not a one-man censor board.

It's Corporal 'Farina' Now As Former 'Our Gang' Star Fights In Australia

MAY 22 1943 MAY 22 1943

Chicago Defender
Chicago, Illinois

By LENORE LUCAS

Copyright, 1943, Overseas News Agency, Inc.

SOMEWHERE IN AUSTRALIA.—(By Wireless) — I wonder how many people remember "Farina," with his bobbing, beribboned pigtails and rolling eyes, who adorned the first of Hal Roach's "Our Gang" comedies?

Well, here he is, in a great big American Red Cross club for Negro troops which was opened last week in a large Australian city. He is now Corporal Allen Hoskins, company clerk in the quartermaster corps, at Port Moresby.

Corporal Hoskins and scores of other Negro soldiers on leave from New Guinea and Australian Northern territory—and anywhere else that Uncle Sam's Negro boys are carrying out their tough and dangerous assignments—are enjoying for the first time a club of their own, where they can live and find entertainment.

The club is a spacious building with a dining room, lounges, play room, ballroom with stage, and large dormitories. A well-known Australian interior decorator, Mrs. Lance Jones, was responsible for vivid color schemes and delightful decorations. MAY 22 1943

And are the boys full of pride over the appearance and cleanliness of their new recreation center! Staff Sergeant George Newton, a graduate of San Francisco State university and onetime managing editor of San Francisco Reflector, is permanently transferred for duty there. He was my guide.

First thing he showed me was the MacArthur trophy won by the colored baseball team in a tournament open to all units of the American army in Australia. No wonder they won. They had some good players: Hansel Johnson, who pitched for army teams during the past 12 years; Charles Holiday, center fielder with the New York Black Yankees, and James E. Lovell, onetime catcher for Kansas City Monarchs. MAY 22 1943

Lovell was there and told me he had been in the film developing business for M-G-M before the war. He had just come out of the hospital, where he had been recovering from a badly broken arm.

Previously, he spent nine months truck driving on the East-West "Hell Run" from Mount Osa to Birdum, 1,100 miles through one of the most desolate, dustiest areas in the world. It takes nine days to do the round trip, and gas masks have to be worn to keep from being choked or blinded by the dust. It's one of the toughest assignments in Australia.

Lovell told me that when the colored troops first went there, Australian Aborigines, the only inhabitants living along some places on the route, fled from them terrified. The only relaxation they had was hunting wild turkey and kangaroos, and the "beer bust" they always enjoyed at the end of each trip. This was a barbecue of pig or beef, washed down with plentiful supplies of beer provided by the army.

As we were sitting, a small, immaculately dressed boy passed us. "Hi, there, David," George Newton called after him. "Come and meet Mrs. Lucas. She's a war correspondent and wants to know all about what we Negroes have been doing."

At Milne Bay

Corporal David Cecil came over. He was from Louisville, Ky., and had just a few hours earlier come down from New Guinea by air. In private life he had been a shoemaker; now he's a skilled mechanic. He told me he had been many months in Milne Bay, and was there last year during the battle when he carried ammunition for Aussie troops under fire.

He had been on construction work and the docks at Port Moresby and had been through several heavy Jap raids. This was the first leave he had had since he came to Australia 14 months ago.

"I asked him what he did when he first hit the club this morning. "Have a hot bath and stay in it as long as possible," he said. "I haven't seen a bathtub since I landed in New Guinea last August."

The boys have every intention of seeing that the club is conducted on model lines. Two enormous six-foot-fivers guard the entrance, one of whom is All Hoosman of Iowa, heavyweight Golden Glove champion, 1939. MAY 22 1943

I got to talking to all kinds of prewar celebrities who are now doing their bit for Uncle Sam. There was Willis Coleman, track star at Pasadena junior college, 1939; Dacid F. Cunningham, swimming star, intercollegiate champion, Los Angeles, 1938, and another, L. A. boy, William Clay, son of a former orchestra leader.

The opening of this club, the only large one in Australia, has solved many problems for the colored troops. They've got somewhere to go for their leave periods, can eat good American food and jitterbug to their own first-class jive bands. And they are enjoying it to the fullest extent.

"Merry thoughts," were the parting words of Corporal E. Phillips, who played second base with the San Antonio Missions. He was just down from Buna.

"'Stormy Weather' Pure Gold For Entertainment," — William LeBaron

Courier
Pittsburgh, Pa.

HOLLYWOOD, Cal., April 8—William Le Baron, executive director for 20th Century-Fox's much-discussed "Stormy Weather", feels that the picture, when it is released, will be "pure gold" as an entertainment feature. Veteran of 25 years in the film world, Mr. LeBaron expressed his opinion of the picture, its artists and its value in an exclusive story to The Pittsburgh Courier. His statement follows:

"My career as a producer of entertainment has been a long one. It has been a distinct privilege for me to be the producer of "Stormy Weather," and I feel this privilege keenly. First of all, comes to my mind, the colored race's many achievements, including the finest entertainment ability of any people in the world, and because in "Stormy Weather," 20th Century-Fox was given the greatest cast of top-notch colored entertainment that could be packed into one picture.

"'Stormy Weather' does not represent any change from the thesis that the people go to motion pictures to be entertained, and on this basis 'Stormy Weather' is pure gold, for gold is a metal that represents the finest quality. Because a cavalcade of all that is greatest in really the greatest field must be removed as far as humanly possible from any racial criticism, we went over the script endlessly, eliminating any speech or material which had even the faintest chance of evoking criticism. When we had done our best for removing cause for complaint, we then urged every member of the fine cast to suggest any changes whatsoever. On this frank and clean united basis, anxious to please in every possible respect, "Stormy Weather" has been shot and will soon go to the public.

"While Bill Robinson and Lena Horne do not actually play their own life stories in 'Stormy Weather,' the script covers what very well might parallel their own great stories.

"'Stormy Weather' begins in 1918—25 years ago—and proceeds down to the present age, which thus covers a quarter of a century of all that is finest in entertainment—entertainment that made entertainment history because it was borne of a people, who, of many other very magnificent American achievements, produced the finest entertainment the world has ever known."

DIVISION OF BEHAVIORAL SCIENCE RESEARCH

71-1943

Hero of a Dorie Miller Type in 'Crash Dive'

'CRASH DIVE,' a 20th Century film featuring Tyrone Power, Ben Carter, Dana Andrews and Ann Baxter. At the Roxy Theatre.

By David Platt

"Crash Dive" has one thing in its favor. It contains a fairly good portrait of a Negro soldier. Ben Carter is a messman on a U.S. submarine. The part does not call for Carter to roll his eyes, shoot craps, tremble before danger or otherwise disport himself as a fool. Carter plays a decent likeable chap, a hero of the "Dorie Miller" type. During a dangerous commando attack on a Nazi U-boat base, he acquits himself nobly, rushing to the defense of Tyrone Power in a critical moment.

The rest of the film is routine boy meets girl stuff about the submarine service. Two officers in love with the same breath-taking beauty. Three or four reels of this. The enemy is not mentioned once by name.

On the credit side of "Crash Dive" are a couple of exciting under water sequences and a commando raid in Technicolor.

Freddie Wants to Be a Medic; Not a Moving Picture Star

FEB 20 1943

By NELL DODSON

"I want to be a doctor, not a movie actor," is the way 21-year-old Freddie Gregory sums up the sudden and totally-unexpected shove into the limelight which has been thrust upon him.

Freddie, whose full name is Frederick Lloyd Gregory, was going about his daily business of being a pre-medical student at Columbia University last week when talent scouts for Metro-Goldwyn-Mayer's Eastern Studios named him as one of the five students to appear in a forthcoming motion picture musical comedy, starring Bonita Granville, Judy Garland and Mickey Rooney. The picture is to have a college background and Freddie is to appear in his true-life status, as an intelligent, ambitious young Negro medical student. The other four boys selected by the studio are white. One is a six-foot blond model for magazine tooth-paste ads.

Freddie, with only one fling at acting to his credit, was selected by Metro on the recommendation of the Dean of Columbia Medical School. The studio wanted a Negro student with a high scholastic average and outstanding character because the role is the first of its kind to be portrayed on the screen. He will be cast on an equal par with his white fellow-students—Metro executives want that made clear.

Pretty reluctantly, the Columbia student admits "folks said I was pretty good," in a show *Pots and Pans*, put on by *Modern Trend* last year.

Amazingly calm about the whole thing, he observes:

"I don't think I would like the movies as a profession. I'd rather be a doctor any day. There are so many ups and downs in the theatre, and I would never play a domestic."

He is sure that even if the picture is a tremendous success, he won't change his mind.

Right now, the final outcome of the whole surprising business rests on the results of a screen test which the boys will take March 10. They have signed a temporary contract and if the tests are good, they will go into the picture. Providing the tests fail, the boys will be "paid for their trouble."

The daily press has caught wind of Freddie's fortune and he will be interviewed and photographed within the next few weeks. He's not looking forward to it, because he's rather camera shy. When the *PV* photographer took pictures of him in the living room of his family's Dunbar apartment home, Sunday, the youth squirmed and fidgeted and looked very unhappy. His discomfiture was increased by the presence of a young brother, John, who thought the whole thing a joke and demanded to know "what are you taking pictures of him for?"

Young Gregory lives with his mother, older sister and John in a comfortable little sixth floor apartment of the Dunbar. His father is dead and his mother not very much in accord with all the interviewing and picture-snapping.

He writes for "The Jester" Columbia Student magazine.

In some respects, the medical student bears a slight resemblance to Ernest Anderson, the lad who scored so heavily in the Bette Davis film, *In This Our Life*. He is soft-spoken, intelligent and a fine credit to the race. Metro's plan to present him just as he is, is one of the greatest things that has come to us and is the outcome of constant and militant demand by the Negro press and the NAACP for a decent break for Negroes on the screen.

Freddie Gregory seems to be tailor-made for the role picked for him. Oh, yes, he's 1-A, so keep your fingers crossed.

First Soldier Hero In Films

Journal and Guide
Norfolk, Virginia

MAR 13 1943

Kenneth M. Spencer, well known actor and concert singer, becomes the first man to play the role of a heroic Negro soldier in motion picture annals when he is seen as Private Wesley Eeps, one of the band of valiant fighting men who give their lives in defense of Democracy in "Bataan," the new MGM film starring Robert Taylor, Thomas Mitchell, Lloyd Nolan, and George Murphy. The 240 pound Spencer is shown here as he comes menacingly out of his fox-hole to engage in hand-to-hand fighting with the enemy in the picture. Spencer recently sang a solo on the CBS Negro Newspaper Week broadcast from New York City.

Proclaimed "43's Brightest Singing Star"

MAY 8 1943

HOLLYWOOD — (Press Photo Service, Inc.) In a nation-wide broadcast, Friday night, April 30, the New York Newspaper Guild presented the pretty, young and talented screen and stage star the famed annual Page One Medal Award. She was signally honored for gracing the position as the "Brightest Singing Star of 1943." The Affair was held at Hotel Astor, New York City. Scores of actresses from both Hollywood and Broadway vied for the award with a certain amount of priority in their favor, but the gentlemen of the Fourth Estate were confident that Miss Horne met all the qualifications the Medal demanded. "Test everybody you like, but you'll come back to Lena" is a statement made by one of the Guild's officers. Miss Horne sang George Gershwin's "Embraceable You" during the broadcast and handled the song well with a generous amount of depth and feeling. Her tonal qualities and voice range used in this great number was sufficient proof for the Number One position over American singing stars, given her by the New York Newspapers Guild.

Nation To See Carver Launching

CULVER CITY, Calif., May 27—According to the Metro-Goldwyn-Mayer publicity department, the newsreels of the launching of the George Washington Carver are to be shown throughout the nation, beginning this week. Studio officials have voiced approval of the showing and further stated that they were happy to have been able to contribute to the success of the event.

Through the courtesy of the studio, Miss Lena Horne, MGM contract player, was given permission to leave an important production set and journey to Richmond where she christened the ship.

Journal and Guide
Norfolk, Virginia

What Kind Of Films Do We Want?

Hollywood Reporter Poses Interesting Query; Says Some Complaints Unfair

MAY 1 1943 By HARRY LEVETTE

HOLLYWOOD, Cal.—(ANP)—Hollywood at this writing is becoming filled with a growing curiosity about our race and motion pictures. They are asking if it is true that we do not want to see our movie actors playing any parts at all as butlers, maids, cooks, coachmen, etc., although they do in real life.

They say that they are trying to live up to the promise they made to the Negro public, that they would not keep them typed, but they are at a loss what to do when there are no parts like Lena Horne's in "Panama Hattie"; Kenneth Spencer as a soldier in "Bataan Patrol," Caleb Peterson as a soldier in "Stage Door Canteen," Dooley Wilson in "Casablanca," Rex Ingram as a Sudanese sergt. major, the role he just finished in Columbia's "Sahara."

In fact they're wondering if, when the script calls for a colored servant, if they hadn't better make it Irish, Swedish, English, or any other nationality but Negro. For example, it would be rather tragic for Rochester, with his heavy financial obligations, if Paramount, Columbia, and the other studios decide to wait until they could find roles different from those which made him famous. After all he was Jack Benny's chauffeur in "Buck Benny Rides Again," not his college chum, his fellow club member, his social companion. If he had been, he might not be rated as one of movieland's funniest and most popular comedians.

FILMS ANTEDATE PROMISE

It's the letters that are causing the wonderment. Our folks are going in for writing letters of denunciation to the producers and directors about pictures they have seen that were made two and three years ago, before the "stereotype" promise was made.

One fine director, David Butler, always especially appreciative of the race and its actors, received a rather insulting one last week. According to some one very close to him, he is said to have become very angry, declaring that he could get along without using any colored players at all.

Take the very important role played for Monogram, by Mantan Moreland in "Cosmo Jones" as the "Dr. Watson" to an amateur Sherlock Holmes. In the story he was an apartment house janitor first until the detective insisted upon him helping him.

Well, in the original script, that janitor was a Swede.

But with Frankie Darro in the Army, Mantan, who was always with him in every picture, would have long idle intervals. So they made the character colored, carefully checking the dialog so nothing offensive to the race would be in it and the very clever comedian had a chance to make some more money.

DIDN'T SUPPORT RACE FILMS

Hollywood is wondering what kind of pictures we want, and if they let our stars remain idle while they decide, it looks like some of the race will have to start building a studio or two if they want our actors and singers to continue to contribute to the world of entertainment. The letter writers (usually uninformed about movies) should consult the artist concerned, or some one who knows as to the proper approach before writing a harsh, accusing blast.

But Hollywood is finding out some things that were better to have been kept out of its sight: that a considerable percentage of our folks, who by the hand of Providence happen to be fair-skinned, are themselves prejudiced against the darker one; that there is a world of jealousy, and successful figures become the targets for attacks for no other reason; that some will sell out the race for a "mess of pottage"; that when Hollywood productions, Wm. Hackel, Million Dollar productions, Jed Buell, and at least two other independent producers tried to pioneer in making all-colored cast pictures with doctors, lawyers, society folk, etc., they did not get the support from the race that would have enable them to enlarge and continue.

The common remark was "Heck no, I don't want to see no jig pictures."

WHAT DO WE WANT?

I don't know what I can do about this new type of letters that are going to leave our famous established artists out of work, unless the complainants write again and explain themselves more clearly about the servant angle.

It's a lead pipe cinch they're not going to shoot Betty Grable, Dorothy Lamour, Lana Turner or Veronica Lake in Rochester's or Ben Carter's arms. Nor are they going to have Lena Horne, pretty as she may be, swooning in the embraces and 1,000 film feet kisses of Robert Taylor, Errol Flynn or any of their other screen idols. And they're making the pictures, you know.

So Hollywood wants to know, "What kind of pictures do the Negroes want?" Maybe you can tell them. I'll stand by and look on. I'm only a news hound, scribbling what happens, not a one-man censor board.

New York Times
New York, N. Y.

CLEAVING THE COLOR LINE

June 6, 1943

A New Attitude Toward Negroes Is Apparent in Some Recent Films—Comment on 'Cabin in the Sky' and 'Bataan'

By BOSLEY CROWTHER

FOR a long time a great many people have been rightfully distressed—not to say indignant and outraged—at the treatment the Negro generally receives in films. With good and sufficient reason, these persons have stoutly maintained that the usual Hollywood concept of the Negro constitutes a grave social abuse and that the tolerance of the color line in pictures is one of the bulwarks of that cruel stigma today. Naturally, such persons bridle when a Negro is shown on the screen as a bowing and scraping menial of the old "yassa, Massa" stripe or a "kyaw-kyawing" Sambo designed mainly to tickle the white folks with his japes. And so they have bridled often, for most of the Negroes in films have been one or the other type.

Of late, though, a certain realization of racial equity has run through Hollywood, mainly because attention has been directed thereto by influential persons and groups. And a few rather striking indications of sensibility have been notable in recent films. The character Sam in "Casablanca," which Dooley Wilson so touchingly played, was a remarkable break from the traditional ranking of black and white on separate social planes. (As a matter of fact, Warner Brothers, the studio that made the film, has generally had a more liberal and realistic appreciation of Negroes. Its frank presentation of the dilemma of a young Negro in "In This Our Life" was one of the few genuine features of an otherwise trashy film.) The respectful conception of a black man, played by Leigh Whipper, in "The Ox-Bow Incident" is one of the many distinctions of that grimly realistic film. And the Negro soldier played by Kenneth Spencer in the new war film, "Bataan," is a fine, dignified notation of the share of his race in the war. (We blush to mention the clumsy and patronizing way that Twentieth Century-Fox dragged a grinning Jazzbo into its submarine picture, "Crash Dive.")

Fancy Free

Slowly some steps are being taken to give the Negro his due on the screen—perhaps no more forward than backward, but at least some respectable steps. And, as a consequence, this writer sees no reason for laboring an anti-racial point (as some have done) in connection with such a charming and melodious all-Negro musical fantasy as "Cabin in the Sky." This new and delightful Metro picture, now showing at Loew's Criterion, is frankly a figment of the fancy, no more pretentious of reality than was "The Green Pastures." It is carefully placed, by its preface, in the category of legend or tall-tale and, far from belittling Negroes, it treats them with affectionate respect.

The story is that of Petunia Jackson and her ever-loving husband, Little Joe, who has occasional soft leanings toward one Georgia Brown and the galloping dominoes. Well, at a most unfortunate moment, Little Joe suffers critical wounds and, while he teeters at death's door, the son of the devil and a soldier of the Lord vie for his soul. They decide to give Little Joe one more chance—restore him to health with a six-month reprieve, during which he will show by his actions whether he goes up above or down below. And the rest of the story is concerned with the immortal struggle for Little Joe, with the soldier of the Lord working through Petunia, a faithful servant, and Lucifer Jr. working through the sleek Miss Brown.

No Offense

It is one of those uncommon pictures which bursts with vitality—and that in itself is a tribute to the Negro performers in it, for certainly the run of musicals with white actors has been hackneyed and dull. Ethel Waters is grand as Petunia. When she puts the power or pathos of her voice into the singing of such memorable numbers from the original stage show as the title song or "Taking a Chance on Love," or into a haunting new torch song called "Happiness Is Just a Thing Called Joe," she makes your flesh tingle and your eyes mist. Miss Waters can sing a song. And Eddie (Rochester) Anderson is really cute as Little Joe—maybe not as truly affecting as was Dooley Wilson in the original, but pleasantly brisk and rapscallionly, with gentleness and kindness underneath. Lena Horne is gaudy as Georgia and sings a couple of numbers neatly; Rex Ingram and Kenneth Spencer are formidable as the rival fates and a whole slue of swell Negro performers—all good "names"—fill out other roles.

True, the conception of the Negro is sentimental in "Cabin in the Sky." It is also blurred with the usual complacency toward the Negro's lot. The hero is an always-lovable "no 'count," his wife sings joyously over her tubs. They live in a shack and are contented. All of them are superstitious and illiterate. That is a complacent picture. No denying it. But, within the recognized scope of musical fantasy, it certainly cannot be condemned of violating fact and it makes for some lively entertainment. Heaven knows, there have been enough "white" musicals which have been much more careless of realities and much less delightful to see.

They Shall Not Pass

But if you are one for grim realities, then "Bataan" is your picture this week. For this new Metro product at the Capitol is the relentlessly brutal account of the last stand of thirteen American fighters on that historic peninsula in the Philippines—an unmitigated conception of how a handful of "expendables" fought and died in the damp and tangled jungle to keep the Japs from getting across a certain ravine. There are some rather bad heroics in it, from the purely dramatic point of view, such as a wounded chap diving his airplane loaded with dynamite onto a bridge and a maudlin death-bed scene. But there are also some very good things in it. Robert Taylor plays a sergeant believably. A new young actor, Robert Walker, gives a beautiful performance as a cheeky greenhorn. And the few simple things which Kenneth Spencer is set to do as the Negro soldier in the group are among the film's finer moments. This is a bloody picture, but it is right.

Journal and Guide
Norfolk, Virginia

What Kind Of Films Do We Want?

Hollywood Reporter Poses Interesting Query; Says Some Complaints Unfair

MAY 1 1943 By HARRY LEVETTE

HOLLYWOOD, Cal.—(ANP)—Hollywood at this writing is becoming filled with a growing curiosity about our race and motion pictures. They are asking if it is true that we do not want to see our movie actors playing any parts at all as butlers, maids, cooks, coachmen, etc., although they do in real life.

They say that they are trying to live up to the promise they made to the Negro public, that they would not keep them typed, but they are at a loss what to do when there are no parts like Lena Horne's in "Panama Hattie"; Kenneth Spencer as a soldier in "Bataan Patrol," Caleb Peterson as a soldier in "Stage Door Canteen," Dooley Wilson in "Casablanca," Rex Ingram as a Sudanese sergt. major, the role he just finished in Columbia's "Sahara."

In fact they're wondering if, when the script calls for a colored servant, if they hadn't better make it Irish, Swedish, English, or any other nationality but Negro. For example, it would be rather tragic for Rochester, with his heavy financial obligations, if Paramount, Columbia, and the other studios decide to wait until they could find roles different from those which made him famous. After all he was Jack Benny's chauffeur in "Buck Benny Rides Again," not his college chum, his fellow club member, his social companion. If he had been, he might not be rated as one of movieland's funniest and most popular comedians.

FILMS ANTEDATE PROMISE

It's the letters that are causing the wonderment. Our folks are going in for writing letters of denunciation to the producers and directors about pictures they have seen that were made two and three years ago, before the "stereotype" promise was made.

One fine director, David Butler, always especially appreciative of the race and its actors, received a rather insulting one last week. According to some one very close to him, he is said to have become very angry, declaring that he could get along without using any colored players at all.

Take the very important role played for Monogram, by Mantan Moreland in "Cosmo Jones" as the "Dr. Watson" to an amateur Sherlock Holmes. In the story he was an apartment house janitor first until the detective insisted upon him helping him.

Well, in the original script, that janitor was a Swede

But with Frankie Darro in the Army, Mantan, who was always with him in every picture, would have long idle intervals. So they made the character colored, carefully checking the dialog so nothing offensive to the race would be in it and the very clever comedian had a chance to make some more money.

DIDN'T SUPPORT RACE FILMS

Hollywood is wondering what kind of pictures we want, and if they let our stars remain idle while they decide, it looks like some of the race will have to start building a studio or two if they want our actors and singers to continue to contribute to the world of entertainment. The letter writers (usually uninformed about movies) should consult the artist concerned, or some one who knows as to the proper approach before writing a harsh, accusing blast.

But Hollywood is finding out some things that were better to have been kept out of its sight: that a considerable percentage of our folks, who by the hand of Providence happen to be fair-skinned, are themselves prejudiced against the darker one; that there is a world of jealousy, and successful figures become the targets for attacks for no other reason; that some will sell out the race for a "mess of pottage"; that when Hollywood productions, Wm. Hackel, Million Dollar productions, Jed Buell, and at least two other independent producers tried to pioneer in making all-colored cast pictures with doctors, lawyers, society folk, etc., they did not get the support from the race that would have enable them to enlarge and continue.

The common remark was "Heck no, I don't want to see no jig pictures."

WHAT DO WE WANT?

I don't know what I can do about this new type of letters that are going to leave our famous established artists out of work, unless the complainants write again and explain themselves more clearly about the servant angle.

It's a lead pipe cinch they're not going to shoot Betty Grable, Dorothy Lamour, Lana Turner or Veronica Lake in Rochester's or Ben Carter's arms. Nor are they going to have Lena Horne, pretty as she may be, swooning in the embraces and 1,000 film feet kisses of Robert Taylor, Errol Flynn or any of their other screen idols. And they're making the pictures you know.

So Hollywood wants to know, "What kind of pictures do the Negroes want?" Maybe you can tell them. I'll stand by and look on. I'm only a news hound, scribbling what happens, not a one-man censor board.

New York Times
New York, N. Y.

CLEAVING THE COLOR LINE

June 6, 1943

A New Attitude Toward Negroes Is Apparent in Some Recent Films—Comment on 'Cabin in the Sky' and 'Bataan'

By BOSLEY CROWTHER

FOR a long time a great many people have been rightfully distressed—not to say indignant and outraged—at the treatment the Negro generally receives in films. With good and sufficient reason, these persons have stoutly maintained that the usual Hollywood concept of the Negro constitutes a grave social abuse and that the tolerance of the color line in pictures is one of the bulwarks of that cruel stigma today. Naturally, such persons bridle when a Negro is shown on the screen as a bowing and scraping menial of the old "yassa, Massa" stripe or a "kyaw-kyawing" Sambo designed mainly to tickle the white folks with his japes. And so they have bridled often, for most of the Negroes in films have been one or the other type.

Of late, though, a certain realization of racial equity has run through Hollywood, mainly because attention has been directed thereto by influential persons and groups. And a few rather striking indications of sensibility have been notable in recent films. The character Sam in "Casablanca," which Dooley Wilson so touchingly played, was a remarkable break from the traditional ranking of black and white on separate social planes. (As a matter of fact, Warner Brothers, the studio that made the film, has generally had a more liberal and realistic appreciation of Negroes. Its frank presentation of the dilemma of a young Negro in "In This Our Life" was one of the few genuine features of an otherwise trashy film.) The respectful conception of a black man, played by Leigh Whipper, in "The Ox-Bow Incident" is one of the many distinctions of that grimly realistic film. And the Negro soldier played by Kenneth Spencer in the new war film, "Bataan," is a fine, dignified notation of the share of his race in the war. (We blush to mention the clumsy and patronizing way that Twentieth Century-Fox dragged a grinning Jazzbo into its submarine picture, "Crash Dive.")

Fancy Free

Slowly some steps are being taken to give the Negro his due on the screen—perhaps no more forward than backward, but at least some respectable steps. And, as a consequence, this writer sees no reason for laboring an anti-racial point (as some have done) in connection with such a charming and melodious all-Negro musical fantasy as "Cabin in the Sky." This new and delightful Metro picture, now showing at Loew's Criterion, is frankly a figment of the fancy, no more pretentious of reality than was "The Green Pastures." It is carefully placed, by its preface, in the category of legend or tall-tale and, far from belittling Negroes, it treats them with affectionate respect.

The story is that of Petunia Jackson and her ever-loving husband, Little Joe, who has occasional soft leanings toward one Georgia Brown and the galloping dominoes. Well, at a most unfortunate moment, Little Joe suffers critical wounds and, while he teeters at death's door, the son of the devil and a soldier of the Lord vie for his soul. They decide to give Little Joe one more chance—restore him to health with a six-month reprieve, during which he will show by his actions whether he goes up above or down below. And the rest of the story is concerned with the immortal struggle for Little Joe, with the soldier of the Lord working through Petunia, a faithful servant, and Lucifer Jr. working through the sleek Miss Brown.

No Offense

It is one of those uncommon pictures which bursts with vitality—and that in itself is a tribute to the Negro performers in it, for certainly the run of musicals with white actors has been hackneyed and dull. Ethel Waters is grand as Petunia. When she puts the power or pathos of her voice into the singing of such memorable numbers from the original stage show as the title song or "Taking a Chance on Love," or into a haunting new torch song called "Happiness Is Just a Thing Called Joe," she makes your flesh tingle and your eyes mist. Miss Waters can sing a song. And Eddie (Rochester) Anderson is really cute as Little Joe—maybe not as truly affecting as was Dooley Wilson in the original, but pleasantly brisk and rapscallionly, with gentleness and kindness underneath. Lena Horne is gaudy as Georgia and sings a couple of numbers neatly; Rex Ingram and Kenneth Spencer are formidable as the rival fates and a whole slue of swell Negro performers—all good "names"—fill out other roles.

True, the conception of the Negro is sentimental in "Cabin in the Sky." It is also blurred with the usual complacency toward the Negro's lot. The here is an always-lovable "no 'count," his wife sings joyously over her tubs. They live in a shack and are contented. All of them are superstitious and illiterate. That is a complacent picture. No denying it. But, within the recognized scope of musical fantasy, it certainly cannot be condemned of violating fact and it makes for some lively entertainment. Heaven knows, there have been enough "white" musicals which have been much more careless of realities and much less delightful to see.

They Shall Not Pass

But if you are one for grim realities, then "Bataan" is your picture this week. For this new Metro product at the Capitol is the relentlessly brutal account of the last stand of thirteen American fighters on that historic peninsula in the Philippines—an unmitigated conception of how a handful of "expendables" fought and died in the damp and tangled jungle to keep the Japs from getting across a certain ravine. There are some rather bad heroics in it, from the purely dramatic point of view, such as a wounded chap diving his airplane loaded with dynamite onto a bridge and a maudlin death-bed scene. But there are also some very good things in it. Robert Taylor plays a sergeant believably. A new young actor, Robert Walker, gives a beautiful performance as a cheeky greenhorn. And the few simple things which Kenneth Spencer is set to do as the Negro soldier in the group are among the film's finer moments. This is a bloody picture, but it is right.

71-1943

Race Actors Say They Portray Life As It Is

Journal and Guide
Norfolk, Virginia

HOLLYWOOD, Cal.—(ANP)—One of the topics most frequently discussed among these circles in which the more important colored actors in films move, is the current attitude toward roles assumed by colored actors. Almost inevitably the comment veers around to the now famous visit of Walter White to California last year in what the actors contend was the self-appointed role of "Mr. Fix-It."

They insist that Mr. White came out to adjust a job for which he was ill fitted to serve, that he did not deign to consult with or secure the opinions of any of the workers on the job and that if he attempted to speak for two and a half million colored theatre goers, he was in no position to reveal what was in the mind of that army either.

Mantan Moreland, one of the top delineators of comedy on the Hollywood scene, just relieved himself of a series of opinions last week which were interesting. Moreland and Ben Carter have just formed a team which, because of their wide contacts and undoubted artistic standing, is expected to soar to new heights in the portrayal of funny situations.

BIG JOB

Moreland, referring to Walter White and the NAACP in its current interest in the theatre, said: "I admit there's a big job for these guys to do but they should start with the man on the street."

AUG 21 1943

"They ought to put out deputies," Moreland continued, "in each community like 'Little Tokio' here in Los Angeles and even some parts of Central avenue, Hastings street in Detroit; Filmore street in San Francisco; Beale street in Memphis; Rampart street in New Orleans; Five Points in Denver; North Second in Miami and 125th street in New York City. These deputies could help to see to it that those people who don't conduct themselves decently, who are loud in theatres, curse, wear conspicuous clothes and in a million different ways reflect upon the rest of us, might be induced to change their attitudes and habits. Much good could be accomplished.

REAL LIFE SITUATIONS

"The scenes in pictures which are now called 'degrading' would really be artistically beautiful creations if the man on the street were not living the scenes in real life. What people really resent is the fact that the situations are true. If we commercialize on the comedy in some of the situations, it is art to people who actually do not know that it happens in real life.

"A campaign to straighten out the real life situations among our people would be more like starting at the root of the evil. You can say what you will about 'judging all Negroes by the conduct of one' and the evil which results from that attitude but to tell the truth the undesirable Negro is in the majority so far as meets the eye.

NEED TO START AT BOTTOM

"If a national campaign were started," said Mr. Moreland in conclusion, "to see that every Negro 'who meets the eye' of the white man is desirable in dress and manners, then any actor who portrayed a Negro in laughable situations could be called an artist rather than 'a Negro acting natural.' Walter White did not need to come to Hollywood to improve the Negro's status in pictures. He could start the ball rolling by improving the stature of Negroes in every town and city where the NAACP has an organization for advancement."

Canada Lee Gets Role In Hollywood

Argus
St. Louis, Missouri

HOLLYWOOD, Cal., Sept. 6—Following swiftly in the path of Paul Robeson, Rex. Ingram and other Negro greats of theatrical world, onetime welterweight contender Canada Lee who will play the role of "Joe," steward on a freighter, in 20th Century-Fox' "Lifeboat" bubbles over with anticipation of the things he can achieve in behalf of his race.

SEP 11 1943

The square-shouldered, peppery ex-pugilist made tremendous strides toward that end in his powerful role of Bigger Thomas in "Native Son," the Paul Green-Richard Wright drama.

"Fighting gave me a grand start," he says, 'not because it was a quick way to earn a living, but because I was fortunate to tackle it with a feeling that it wasnt a primitive business of trying to knock the other guy's brains out, but because it was an art—an art that reqired a nimble mind and easy grace. And there was a great deal of satisfaction in catching the reactions of those who talked of boxing to me. I guess they expected to hear me mumble 'dat guy will be a pushover,' or 'dat guy will be a sucker for a left.' They were surprised to hear me talk sense."

But although he had only meager schooling, Lee, who was born Lionel Canegata, came of an educated family with a strong strain of musical appreciation and culture.

A harum-scarum youngster, Lee ran off to Canada to become a fairly scessful jockey, booting home many a winner at Dorval and Blue Bonnets. When he could no longer make the weight the prodigal returned to resume musical training as a pianist and violinist under his mother's patient coaxing.

"Bataan"

Amsterdam News
New York, N. Y.

KENNETH SPENCER, as a Negro army engineer, was a great help blasting the Japs with demolition charges. His hobby was singing "The St. Louis Blues" in "Bataan," the story of a patrol of 13 heroes who were outnumbered, outgunned, but never outfought. "Bataan" also features Robert Taylor, Lloyd Nolan, George Murphy and Thomas Mitchell. It plays on the same program with Frank Morgan in "A Stranger in Town" at the Odeon and Renaissance Theatres, Thursday through Monday, August 12-13-14-15-16.

OCT 30 1943

Journal and Guide
Norfolk, Virginia

STARS OF WARNER MUSICAL—This scene from the Warner Brothers' new hit musical, "Thank Your Lucky Stars," shows Hattie McDaniel, Jesse Brooks, attractive Rita Christina, and lazy Willie Best. These stars, with a galaxy of other Hollywood favorites in musical comedy roles in this picture which seeks to cement relations with our neighbors to the South.

Associated Press Writer Spends Day on Set Watching Filming of Terrific War Drama By 20th Century Fox

BY HARRY LEVETTE

HOLLYWOOD —(ANP)— After spending a half-day last Monday on location with the cast and camera crews filming a storm scene in "Life boat" by 20th Century Fox, I am convinced that Canada Lee, famous Negro actor, is virtually starred in this terrific war drama. In fact, according to Jimmie Lee, able publicity man especially asigned to the picture, Fox makes no scruples in admission of the fact that without Canada's role of "Joe" the strength of the film would be lacking.

A steward aboard a torpedoed freighter, he is the only Negro in a crowded lifeboat containing eight other persons adrift for 21 days before they are rescued. Besides the mother and baby that has been in previous stories, he also rescues three other persons. Withal he depicts a fine, manly, and truly heroic character. When we arrived at the seashore, I found the whole cast, including Canada Lee, already soaking wet in the salt spray and getting still wetter.

They were Tallulah Bankhead, as "Mrs. Constance Porter", William Benaix as "Gus Smith", Mary Anderson as "Alice McKenzie", Walter Slazak as "The German", John Hodiak as "Kovac", Henry Hull, as "C. J. Rittenhouse", Heather Angel as "Mrs. Higgins", H. Cronan as "Stanley Garett" and Canada Lee as "Joe".

Lifeguards were on hand, watching carefully to save any of the members of the cast or crew handling the equipment from drowning. Besides the action of the elements itself, powerful wind machines were used to keep swift gusts blowing against a main mast. The survivors who could hardly have suffered much more in that length of time than if really shipwrecked.

Returning to the subject of the strength of Joe's character, it will not be disclosing too much of the plot to say that civilized beings exposed to hardships for 21 days passed through a terrific ordeal that almost reverts them to the savage state. In many instances, it was Joe, so realistically portrayed by Lee, who by his calmness and masterfullness helped the helpless group through critical situations. Those included temptations of selfishness, irritations and hatreds against each other, and even thoughts of murder.

The scene where Lee at the risk of his own life saves Heather Angel, as the mother, and her baby, a few months old, from drowning and swims with him to the lifeboat is destined to make a great impression on the motion picture world. There are episodes in this picture, most of which the great colored actor takes part in, such as have never been written before into a film plot.

Personally I found Mr. Lee highly intelligent, not only a great actor but deeply philosophical and intensely devoted to his race. He is greatly popular with all the studio officials and with the technical crews from the high salaried cameraman down to the least laborer. Because he is diplomatic he has succeeded from the first in having dialogue changes made in the manuscript that he felt would be more complimentary to the race than the original.

Particularly, there were quite too many "yes sirs and no sirs" in his dialogue lines, at a time when all naval regulations were due to be forgotten and the one thought uppermost, the human one of self preservation and aid to one's fellowman.

"So", said Mr. Lee to the dialogue director," under circumstances like these, a man even though he was a steward, wouldn't be addressing anyone even a superior oficer as he would aboard ship. Above all he would not be taking the pains to say "sir" to someone of equal state, or not even a member of the crew." At his suggestion the changes were made and thus the character of Joe became still stronger than it was at the author's original creation.

Lee likes Hollywood and although it is his first time here he has quickly learned its virtues and its shortcomings. But the attentions that are being shown him are not causing ... bit of self-conceit to a...

FILM PRODUCER FETES STARS

OCT 16 1943

Defender
Chicago, Ill

In the friendly, informal atmosphere of a typical American home, Claudette Colbert and Producer David O. Selznick recently entertained a group of Hollywood notables at a "house warming." Scene of the unusual gathering was the "Hilton Home" set, on which will be shot some of the footage for Selznick's "Since You Went Away," story of a typical American home in wartime. Left to right: Shirley Temple, Hattie McDaniel, David O. Selznick and Claudette Colbert.

Canada Lee's Role In 'Lifeboat' May Revolutionize Hollywood

NOV 13 1943
Defender
Chicago, Ill—

By HARRY LEVETTE

HOLLYWOOD. — After spending a half-day last Monday on location with the cast and camera crews filming a storm scene in "Lifeboat" by 20th Century Fox, I am convinced that Canada Lee, famous Negro actor, is virtually starred in this terrific war drama. In fact, according to Jimmie Lee, able publicity man especially assigned to the picture, Fox makes no scruples in admission of the fact that without Canada's role of "Joe" the strength of the film would be lacking.

A steward aboard a torpedoed freighter, he is the only Negro in a crowded lifeboat containing eight other persons adrift for 21 days before they are rescued.

The scene where Lee at the risk of his own life saves Heather Angel, as the mother, and her baby, a few months old, from drowning and swims with him to the lifeboat is destined to make a great impression on the motion picture world.

Personally I found Mr. Lee highly intelligent, not only a great actor but deeply philosophical and intensely devoted to his race. Through sheer diplomacy he succeeded from the first in having dialogue changes made in the manuscript that he felt would be more complimentary to the race than the original.

Particularly, there were quite too many "yes sirs" and "no sirs" in his dialogue lines, at a time when all naval regulations were due to be forgotten and the one thought uppermost, the human one of self-preservation and aid to one's fellowman.

"So," said Mr. Lee to the dialogue director, "under circumstances like these, a man even though he was a steward, wouldn't be addressing anyone even a superior officer as he would aboard ship. Above all he would not be taking the pains to say sir to someone of equal state, or not even a member of the crew." At his suggestion the changes were made and thus the character of Joe became still stronger than it was at the author's original creation.

71-1943

20th Century-Fox Scores With New 'Race Angle' Film With Canada Lee

New York, N. Y. Amsterdam News

By LAWRENCE F. LAMAR

HOLLYWOOD — Twentieth Century-Fox studio followed its recent screen saga of the black man's courage as told in the thrilling film "Crash Dive" wth the current production "Life Boat." The first picture gave local actor Ben Carter a very fine role In the current production Canada Lee. of stage play "Native Son" fame, has the highly essential sepia role.

These two 20th Century-Fox productions as well as other recent films turned out by other studios, show a marked trend toward the ideal of giving sepia performers better roles and demonstrating through the medium of the screen a more truer picture of the role the black man is playing in the affairs of the whole people.

Not Revolutionary

Hollywood in bringing the sepia tone brighter into the American scene, however, is not doing so in any revolutionary manner. It is taking its time, biding each moment, but decidedly so, doing the job in earnest and quite thorough. The emergence of the sepia picture from a grinning porter, or flat talking 'darky' type had to be slow and painstaking. A large segment of the American people, both north and south, doesn't cherish the idea of a Negro being placed on a par with a white man.

The film industry and 20th Century-Fox studio both are cognizant of that fact. Many Negroes are of the opinion that the movie industry can control the film appetite of the public. It can't. On the contrary, the public controls the type of films the studios must make based on its willingness to view the finished product. In the current sea drama, Canada Lee, the lone sepia player in the cast of nine, seven men and two women adrift in the open sea in a lifeboat. because of the tragic situation, is placed on a par and equality with the others in the story.

Has Lucrative Plum

Essaying the role of "Joe" in the film epic "Life Boat" Lee Winnor of the Critics Award in 1941 for his outstanding portrayal of 'Biggar Thomas' in "Native Son," is handed one of the most lucrative plums of the year in his film debut. As a flute playing steward aboard a freighter which is torpedoed and sunk, Lee and the eight other survivors find themselves a hapless family during the days and hours before their rescue. Humanity stands out vividly over the pettiness of racial differences while the nine are at the mercy of the elements.

ONE OF THE MOST STIRRING scenes in 20th Century Fox production of "Lifeboat" shows John Hodiak, Canada Lee and Tallulah Bankhead above.

In the cast of "Life Boat" besides Canada Lee are Tallulah Bankhead, Walter Slezak, Henry Hull, Heather Angel, Hume Cronym, John Hodiak, William Bendix and Mary Anderson. The clever Sepia actor rescues Heather Angel from a watery grave. The film story is chock full of stark realism.

...e A. Graves in New ...llywood Role for Negro

...lywood — Hollywood took one nearer the fulfillment of its ...omise to race to portray the Negro ...n better roles, when Columbia Studio leading the van, cast Jesse A. Graves as one of the 50 judges on the International tribune in "None Shall Escape," now in production. To make more impressive that his presence on the august body trying the arch-incendiarist who plunged the world into war, many special photo close-ups of Graves at the council table with various Axis figures undergoing the grilling that will decide their fate were taken.

Although not related in as many words, the sequence is a tacit answer to what Columbia thinks of the question being asked of the world today, "Shall a Negro Sit at the Peace Conference?"

Busy Actor

Graves, one of the most popular and busiest of colored actors in Hollywood, was csosen over many other applicants, because of the distinguished appearance he made at the preliminary tests of the cast.

A veteran in the Negro screen colony, ever since the day of the silents, he has played in many pictures, a considerable number of them being in important roles.

Because of his militancy for the rights of the screen player, he has aided no little in making working conditions better for the members of the screen actors guild. For three years he served as the only Negro member on the advisory council of this organization.

Other new films in which he played recently include Jimmy Cagney's "Johnny Come Lately," Warner's "Rhapsody in Blue," Columbia's "Is Everybody Happy" "After Midnight."

Native Iowan

A native of Iowa, he was active in the civic life of the state and the city of Des Moines before making his home here. He has two sisters living in Des Moines, Mrs. Bessie Graves Greene and Mrs. Joan Bullock.

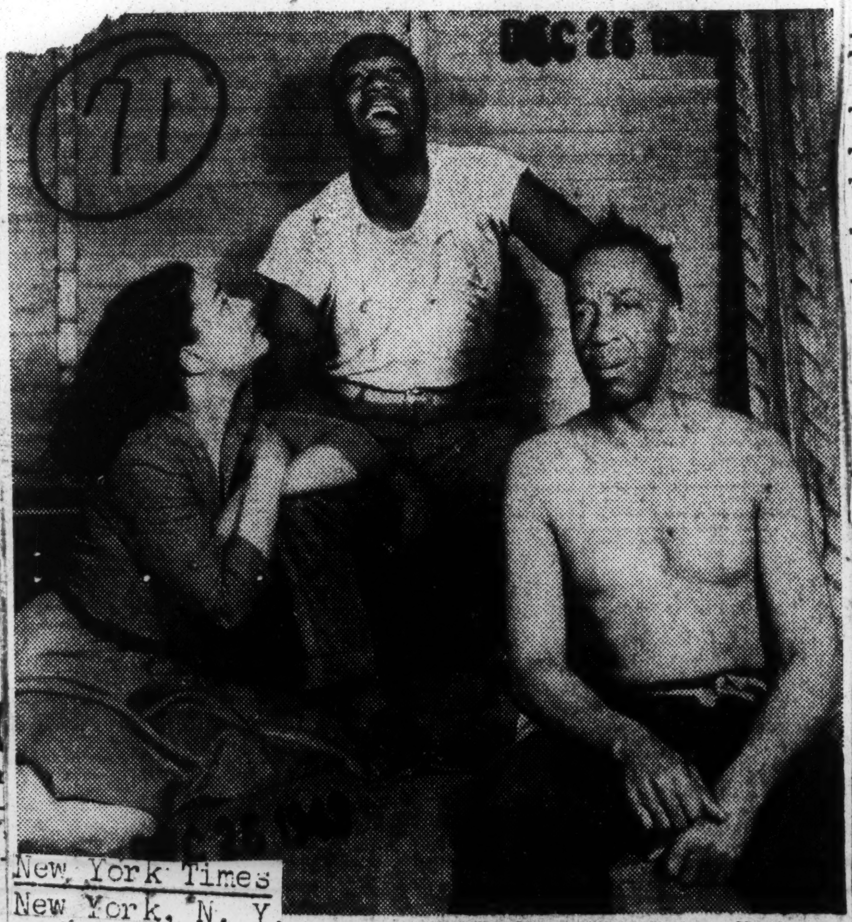
Lena Gets 7th Pic Role In Year

Courier Pittsburgh. Pa.

NEW YORK—One of the particular attractions of the new Metro-Goldwyn-Mayer musical, "Swing Fever," is the slim, languorous Lena Horne, who is chalking up her seventh appearance in a Metro musical in one year's time. Miss Horne is featured in the picture along with Marilyn Maxwell.

Relatively unknown when she made her screen debut in "Panama Hattie," she established herself as a stellar personality with "Cabin in the Sky," and has now become one of the most popular young performers on the screen. In "Swing Fever," she has a specialty number with Kay Kyser and his band.

Canada Lee Returns



Vandamm.

New York Times
New York, N. Y.

With the noted actor in a scene from "South Pacific," which opens Wednesday at the Cort Theatre, are ... and Frank Wilson.

'This Is The Army' Premiers In D.C.

Defender
Chicago, Ill.

WASHINGTON, D. C.—A Hollywood movie premiere, replete with blaring band, flashing searchlights, and celebrities, came to Washington's U street last Friday. Holders of the $5.50 to $1.10 tickets jammed Litchman's Lincoln theatre, while thousands of onlookers blocked traffic from curb to curb to watch the festivities incidental to the "Uptowhn" premiere of "This is the Army."

Audience was thrilled with a personal appearance of Sgt. Joe Iouis who grinned sheepishly when Maj. Gen. Irving J. Phillipson called him a great actor as well as a great fighter and soldier during his introduction. Joe stated he was pleased to be present and pleased with his little part in Army relief. Despite a new and remarkable ease before the microphone and crowd, he was obviously glad when his part was concluded.

Two New Movies Show Change In Hollywood Policy Writers Say

Kansas City Call
Kansas City, Mo.

By HARRY LEVETTE

HOLLYWOOD — (ANP) — Hollywood took one step nearer the fulfillment of its promise to portray the Negro in better roles when Columbia Studio cast Jesse A. Graves as one of the 50 judges on the International tribune in "None Shall Escape," now in production.

DEC 24 1943

To make it more impressive that his presence on the august body trying the culprits who plunged the world into war, shall not go unnoticed, many special closeups of Graves at the council table with various axis figures undergoing the grilling that will decide their fates, are to be made.

The sequence is considered a tacit answer to what Columbia thinks of the question being asked the world today, "Shall a Negro sit at the peace conference?" Its implications are deep, and in the light of the fact that the movies play no little part in swaying opinion and strengthening beliefs, the release of the sensational feature may exert considerable influence in the progress of the world towards true democracy.

Graves, one of the most popular and busiest of actors in Hollywood was chosen over many other applicants because of the distinguished appearance he made at the preliminary tests of the cast. A veteran in the sepia screen colony, ever since the days of the silents, he has played in many pictures, a considerable number of them being in important roles.

A native of Iowa, he was active in the civic life of the state and the city of Des Moines before making his home here. Because of his militancy for the rights of the screen player, he has aided no little in making working conditions better for the members of the Screen Actors guild. For three years he served as the only colored member on the advisory council.

Other new films in which he played recently include Jimmy Cagney's "Johnny Come Lately," Warner's "Rhapsody in Blue," Columbia's "Is Everybody Happy?", "After Midnight," and others.

DEC 24 1943

HOLLYWOOD, Cal.—(CNS) — Four years ago in an open letter to Hollywood, I asked the studios to show Negro characters occupying their rightful place in the everyday scenes of life. It is gratifying that at last they are getting around to that point. Two late pictures are doing this. In "Since You Went Away," Ida James and Marcella Fitzgerald are members of the graduating class where Claudette Colbert's screen daughter Jennifer Jones receives her diploma. In "Top Man" starring Donald O'Conner, Bobby Brooks and his quartette are also high school youngsters and as such with other members of the class help an important defense plant win an "E" award.

STATE PROBES HILLBURN CASE

Defender
Chicago, Ill

NEW YORK, N. Y. — With a decision promised early in the week by State Commissioner of Education Stoddard, the Hillburn Jim Crow school case that has attracted national attention is apparently moving to swift climax.

For the past week Stoddard has had two investigators, Joseph Lipsky, director of the division of law, and Don L. Essex, director of the division of buildings and grounds for the New York State Education Department, actively probing into conditions at Hillburn. They have completed their investigation and have reported to Mr. Stoddard.

The Hillburn parents held their children out of school on strike this term in protest against local school board policy which maintained an all-white and an all-Negro segregated grades school system.

In New York City on Sunday, a mass meeting, attended by 2,500 persons, heard Albert Deutch, PM columnist; Adam Clayton Powell, pastor of Abyssinian Baptist church; Raymond Pace Alexander, Philadelphia lawyer, who handled the Berwyn, Pa., segregated school case several years ago; Judge Hubert Delany and Thurgood Marshall describe the Hillburn situation. A collection of several hundred dollars was taken up to buy school books and pay teacher salaries in the emergency "private" school which has been set up in Hillburn for the striking students by the NAACP. The emergency school is now adequately equipped with text books for the 46 children in attendance.

Seek Film Industry Democracy

Chicago Defender
Chicago, Illinois

NEW YORK — After hearing a ringing plea from Clarence Muse, noted film actor, 40 representatives of stage, radio, movie and journalism, meeting with national and community leaders at the Hotel Theresa, launched an eight-point program here this week for the full integration of Negro artists into all aspects of American cultural life.

AUG 7 1943

Assembled at the request of Dr. Max Yergan, president of the National Negro Congress, the group voted to sponsor an emergency conference on "Negro Culture in War Time."

Other points adopted called for: (1) establishment of a code by Hollywood screen writers that would outlaw all derogatory references to the Negro people and the appointment of a Negro to the Hayes office to act on the treatment of Negro characters in the movies; (2) appointment of a permanent committee to work with the educational departments of the major radio networks on presentations concerning the Negro people; (3) a national campaign to prevent anti-Negro orientation in the news coverage of the Associated Press, the United Press, International News Service, and other major news services in the country; (4) full and democratic use of Negro artists for entertainment purposes by all branches of the armed forces; (5) establishment of a legitimate Negro people's theatre in Harlem, to be supported by groups throughout the country interested in Negro cultural expression; (6) elimination of all restrictions upon the employment of Negro bands; (7) establishment of a permanent committee, national in scope, to lead the fight for democratic opportunities for Negro artists.

Rap 'Birth of Nation' Showing In Baltimore

Defender

BALTIMORE—(ANP)— A storm of protests greeted an effort to release the infamous motion picture, "The Birth of a Nation," for showing at a local white theatre.

Civic and labor organizations have wired Gov. Herbert R. O'Conor in protest against the board of motion picture censors' action in approving the picture for distribution.

Chicago, Ill

Gov. O'Conor, in response to these protests has ordered the board to recall the film for review.

The views expressed by many local organizations, including the Baltimore Urban League, NAACP, American Jewish congress and Baltimore Industrial CIO council, argue that the showing The "Birth of a Nation," which has already done considerable harm in areas of racial tension, will intensify an already grave racial situation.

Newsreel In Color

Defender
Chicago, Ill

NEGRO ARTISTS as usual stole the show at D. C.'s annual outdoor art exhibit and bazaar ...... Conspicuously absent from terse Time and Life magazine reporting were pictures and news of the Railroad hearings ...... Roland Hayes is goodwilling for the Army in London as predicted ... David and Charley ...... Every week at least three interracial conferences meet somewhere and resolutions on race are thicker than falling autumn leaves, with all of them saying to FDR "speak out bub" ...... Too late for this week, another letter from Joe ...... Note to fan LJ in Huachuca, thanks and in due time ...... Black Cabinet has fallen apart completely at the seams and makes no pretense of organization or cooperation ...... Cooler weather has improved the scenery in D. C., fat chicks in loud blue slacks having retired indoors ...... Howard U. says no football, but 38 men continue to report for practice ...... Charley wants in on this debate — certainly Negroes should sit at the peace table, the sessions will be too long to permit standing, and besides there will be plenty hot seats ...... Get a copy or so of NAACP pamphlet "On Clipped Wings" prepared by Bill Hastie on the poor "Black Crows" (10c) ...... Thought for the week: "It's better to live rich than to die rich" (Johnson) ...... Remember $18.75 gets you $25 and $75 gets you $100, so BUY ANOTHER BOND, MISTER, also remember you may have to take it but you don't have to like it, KEEP 'EM SQUIRMING!

OCT 9 1943

71-1943

New York's Piano Darling Goes Hollywood

Amsterdam News
New York, N. Y.

HAZEL SCOTT, darling of New York's Cafe Society and pianist A-1 from Trinidad, the land of the Calypso singers, has been signed to play a special number in the new Metro-Goldwyn-Mayer production "I Dood It," starring Red Skelton and Eleanor Powell. Miss Scott, who won fame in New York's cafe circles, is well known for her many piano recordings. Recognized as a talented exponent of the classics, the artist devised a clever method of presenting such selections for boogie woogie devotees. First she presents the classical version of her number and then, very gradually gets hot, but hot.

Hattie McDaniel Awarded Triple Citation in Week

Afro-American
Baltimore, Maryland

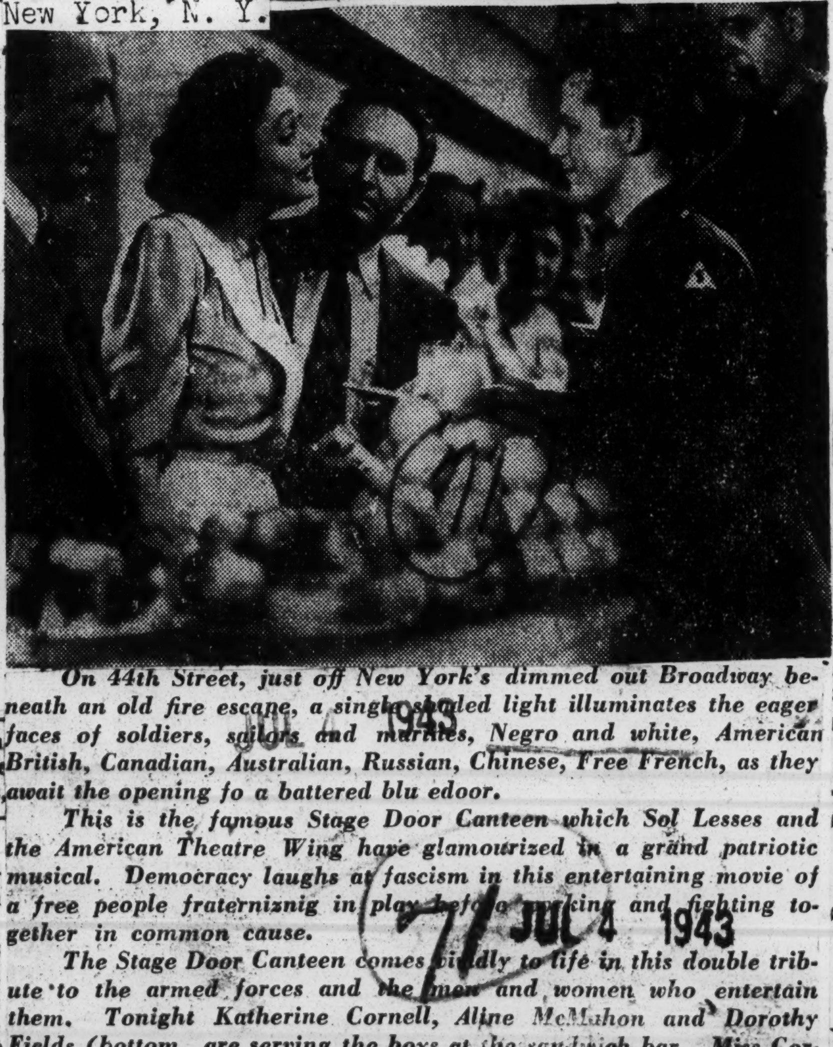
HOLLYWOOD—(ANP — With each new honor resting so easily on her jovial shoulders that it apparently attracts others, Hattie McDaniel, noted screen, stage and radio star, a Hollywood Victory Committee chairman and film history's only colored winner of the Academy Award, received three more citations last week.

The first was to be made an honorary 1st lieutenant by the men of the 28th regiment, crack colored outfit stationed at the border; the other two from organizations of white women stationed at Minter field, near Barkersfield, Cal. One was a Red Cross unit, the Caduceers Nurse corps; the other a corps of WAACS.

The emblems pinned on Miss McDaniel on each occasion was a beautiful pin with the appropriate insignia engraved upon it. Winding up a week of plaudits for the unstinting work she has been doing in the war effort, she left last Saturday night for San Francisco, at the behest of the AWVS, to headline the big program being staged there by the Booker T. Mothers' club.

Stage Door Canteen

The Worker
New York, N. Y.



On 44th Street, just off New York's dimmed out Broadway beneath an old fire escape, a single shaded light illuminates the eager faces of soldiers, sailors and marines, Negro and white, American British, Canadian, Australian, Russian, Chinese, Free French, as they await the opening fo a battered blu edoor.

This is the famous Stage Door Canteen which Sol Lesses and the American Theatre Wing have glamourized in a grand patriotic musical. Democracy laughs at fascism in this entertaining movie of a free people fraterniznig in play before working and fighting together in common cause.

The Stage Door Canteen comes vividly to life in this double tribute to the armed forces and the men and women who entertain them. Tonight Katherine Cornell, Aline McMahon and Dorothy Fields (bottom are serving the boys at the sandwich bar. Miss Cornell is doing a scene from "Romeo and juliet" with an Jthaca, N. Y. soldier wtih experience in dramatics. Arleen Whelan, Paul Muni, Cheryl Walker, Marjorie Riordan (top) are preparnig to put on the "greatest show in the world." Judith Anderson, Ina Claire, Helen Hayes, Helen Mencken, Merle Oberon, Katharine Hepburn, Gypsy Rose Lee, Charlie McCarthy and Edgar Bergen, George Jessel, Ray Bolger, Henry Armetta, Benny Baker, Tallulah Bankhead, Ralph Bellamy, Lynn Fontanne, Alfred Lunt, Bert Lytell, Harpo Marx, Yehudi Menuhin, Ethel Merman, Ed Wynn are some of the other celebrities encountered in "Stage Door Canteen."

Serious notes are struck by Merle Oberon announcing the presence of a group of Chinese flyers about to leave for the fighting fronts and by Sam Jaffe who introduces First Officer Valentina Orlova and members of the crew of a Soviet freighter as representatives of the heroic men and women who stopped the Nazis at Stalingrad. Thoughtful treatment of the Negro soldiers helps to make "Stage Door Canteen" the right kind of entertainment for today.

Latest All-Negro Picture Offers Timely Challenge

Amsterdam Star-News
New York, N. Y.

By JULIUS J. ADAMS

There is nothing the matter with Negro pictures or Negroes in pictures that money can't cure." This statement was made by the writer two years ago after witnessing one of Oscar Misheaux's production at RKO's Regent Theatre. Last Wednesday when I reviewed Twentieth Century's "Stormy Weather" at RKO's Alhambra, I felt like jumping up in the middle of the show and shouting: "I told you so!"

JUL 31 1943

Excellent Entertainment

"Stormy Weather" positively doesn't offer an exhibition of great acting, not even good acting, but as a production it is superior and from a standpoint of entertainment it is colossal and, therefore well worth seeing. After all, the show was designed to be an entertainment vehicle and not a drama with character emoting all over the place.

It is hardly fair nor can I see how it can serve any useful purpose to go into any lengthy review of the players or of their parts. What little dialogue there was in the film was handled quite well, but for the most part it was uttered without feeling. I had to hear what was being said in order to understand what was being done. If one of the players was angry he had to say so; you would never be able to tell it by his action.

JUL 31 1943

Congrats to 20th Century

Twentieth Century-Fox is to be congratulated for making the picture and giving it the type of build-up it got. Then, too, its decision to play it on Broadway at the world famous Roxy theatre, at the same time it premiered at Harlem's Alhambra, represented a complete departure from previous practices, and Wednesday, July 21, 1943, the day the show opened, will go down as the turning point in the life of the Negro in motion pictures.

The producers went overboard in their efforts to bring together big names and proved ability from the entertainment field. The creme de le creme is in it, and the results show it. Bill Robinson, whose routine is known by every theatergoer in the country, was usually good in that he found a new take-off for his oldest steps. If there was a star of the show, it was Bill.

Success Stories

The story of Lena Horne's rise in the amusement field is interesting. Two years ago it was believed she was on the skid, but today her star appears firmly fixed in the theatrical firmament. Two other young and attractive acrtsses, at one itme, were believed destined to go to the top and stay there, but both are now apparently out of the running as far as big time spots are concerned.

When Nina Mae McKinney made Hallelujah, under the skilful direction of King Vidor, her friends envisioned a brilliant movie career for the little actress. But as quickly as she was catapulted into the spotlight, just that quickly did her star flicker and die. Since that time she has made several pictures, but they have all been definitely third rate.

NINA MAE McKINNEY

LENA HORNE

FREDI WASHINGTON

Fredi Washington made a terrific hit as Peola in "Imitation of Life" with Louise Beavers and Claudette Colbert, but she has not since been able to get a vehicle that would permit her to follow up on the success she gained at that time. In "Mamba's Daughters," Fredi did a swell job, but she was swallowed up by the matchless Ethel Waters.

Hope for Fredi!

Presently, Fredi is devoting her time to writing about theatrical and movie folks. She doesn't appear to be bitter or disappointed because her movie career has been cut short. Now that a new era is being ushered in for Negro actors and actresses, she might be able to get back in the limelight if she tries.

JUL 31 1943

Unfortunately, in the past, Negro actors and actresses, have permitted a little success to go to their heads. One good part in a production, it seems, gave the newly crowned favorite a license to become both haughty and common. They have ignored the people who helped them, and cheered them on, have become habitues of gin mills, and abandoned all sense of morality and decency.

Sometimes they can comeback like Mary Astor and Errol Flynn, but more often they don't like the Mary Miles Minter and Fatty Arbuckle. The stage, too, must have class and it most have character.

Someday the banks and the producers are going to become thoroughly convinced that money can be made out of pictures by and about Negroes, and then we will see a vast change in the entire policy of the industry.

JUL 31 1943

Suggestion to Hollywood

One or two productions like "Stormy Weather" could be made annually. In addition other subjects suitable for filming are Gershwin's Porgy and Bess, "Run Little Chillun," "MacBeth," as produced by Orson Welles and starring Edna Thomas, Percy Verwayne and Maurice (Stretch) Ellis; "Haiti" and possibly "Stevedore."

In another field the life of Florence Mills, or of Bert Williams, Josephine Baker, Fritz Pollard, Paul Robeson, Robert S. Abbott, or Blanche K. Bruce, would make a terrific story. Dick Campbell's "Booker T. Washington might be turned into a very fine picture.

And any studio that wants to produce a more serious picture must not be dissuadeded because there were no topflight actors in "Stormy Weather." The woods are full of fine Negro actors and astresses, who, unfortunately, now are obtainable at almost a dime a dozen, due to the policy of the legitimate theatre, the radio and the movies of using them only infrequently and then in minor and menial roles. The Negro Actors' Guild or the Actor's Equity Association should be able to furnish a most impressive list of stars.

JUL 31 1943

This Is The Army Tickets Are Sold By Colored Group

Jackson, Tenn. Sun
October 5, 1943

The colored division of the Emergency Army Relief Fund is off to a good start in the sale of tickets for the motion picture, "This Is The Army," which will show at the Paramount Theatre Thursday night.

A special committee has been appointed to handle the sale of tickets to the colored people. The committee is composed of J. E. Ballard, chairman, Dr. J. F. Lane, Prof. M. D. Merriwether, Prof. C. N. Berry, Dr. W. R. Bell, M. J. Stepheenson, Prof. T. R. White, P. L. Harden, Dr. W. D. Holder, Leon Batchelor, Prof. G. F. Porter, George Golden and Dr. I. L. Hildreth.

A quota of 100 tickets has been assigned the colored group by Roy Hall, chairman of the drive.

PM
New York, N. Y.

JUL 23 1943

"What's Buzzin,' Cousin?" another of Columbia Pictures' jazz-mania films, is currently at Loew's State with Ann Miller and Rochester (above) and Freddy Martin's band.

JUL 23 1943

Critics Say Film Is Not Anti-Negro

Pittsburgh Pa. Courier

LOS ANGELES, Mar. 11—Following a private press showing Friday at the Lincoln theatre of M-G-M's much maligned "Tennessee Johnson," it was the concensus of a number of newsmen present that the picture should not be construed as being anti-Negro. Wrote Dora Moore, Los Angeles Sentinel reviewer: "The picture as a whole furnished splendid entertainment with some of the most beautiful and picturesque scenes I have ever witnessed. As for the story itself, I saw nothing offensive to the Negro race."

Penned Lawrence LaMar, [illegible] Negro press bureau chief: "This writer viewed the picture last Friday afternoon at the Lincoln Theatre where it was previewed before a select invited group. Far from being offensive to the Negro, as critics have charged, nothing was seen in the picture save that for which it was made, good entertainment. Although the subject matter deals with problems of slavery and the political historical events preceding and after the Civil War, the Negro is related to the film story only casually."

MAR 1943

71-1943

WILLKIE URGES UNITY . . . DENOUNCES RACE FRICTION OVER CBS

In one of the strongest speeches ever made by an American leader, Wendell Willkie bitterly denounced race riots in this country and made a forceful plea for unity and understanding by all Americans. Mr. Willkie spoke on the Columbia Broadcasting System program, "An Open Letter to the American People," Saturday afternoon, as a postscript to a dramatization of the rioting in Detroit. Above Mr. Willkie is shown with members of the cast who participated on the program. Left to right—Eric Burroughs, Juano Hernandez and Richard Huey. The dramatization was written and produced by William N. Robson of the Columbia Broadcasting staff.—CBS photo.

Five Theatre Premiere

Coast Fans Applaud Lena Horne At 'Stormy Weather' Opening

By HERMAN HILL

LOS ANGELES, Aug. 5—Twentieth Century-Fox's much ballyhooed and long-awaited screen production, "Stormy Weather," opened here Thursday simultaneously at five different theatres. And from the crowd interest thus far manifested, the film is a mortal cinch to become a box-office hit success. "Stormy Weather" co-stars Lena Horne and Bill Robinson, and features Cab Calloway and his band, Katherine Dunham and her dancers, Fats Waller and Dooley Wilson. Andrew Stone directed the production, and William LeBaron is the producer.

FULFILLMENT OF A PLEDGE

The film, Twentieth Century Fox's contribution to the new era promised the race by the "Land of Make-Believe," is perhaps the most progressive, significant, all-out gesture yet made to portray the Negro sans his usual clowning, buffooning characterization heretofore so common on the silver screen. The glamorous Lena Horne is given every opportunity to display her beauty and talents equal to any other singing star, and suffice to say, she does a right handsome job of it.

Sepia America's First Lady of the screen—as she rightfully is—will sing and dance her way into the hearts of millions of theatre-goers throughout the land ere "Stormy Weather" is finished with. Truly she has reached the stardom predicted for her. Most of her songs were old favorites. Her renditions of such tunes as "No Two Ways About Love," "My! My! Ain't That Something!" and the immortal "Stormy Weather," still ring in this writer's ears. Miss Horne, a photographer's dream, appeared a lovely sepia queen, but with the dazzling gowns she wore plus the elaborate sets and costumes worn by the chorus and others, sepia tone hardly does justice, and technicolor would have certainly enhanced the film's all-around beauty.

Near picture stealers in "Stormy Weather" are the dynamic Nicholas Brothers, whose near finale, breath-taking dance routine, left patrons alternately limp and wildly cheering. Professionally tops in their art, their performance is sensational, their precision remarkable, and their grace and aplomb almost unbelievable.

BO'S DRUM ROUTINE TOPS

Bill Robinson turns in a neat job as a thespian, but curiously enough, he does but a minimum of dancing. His drum number proved to be a likely piece of stepping.

Cab Calloway, king of hi-de-ho, makes a spectacular entrance attired in a zoot-suit designed to end all zoot-suits! Cab is Mr. Personality Plus, and along with his band, literally "locks it up."

STARDUST

Journal and Guide
Norfolk, Virginia

"Stormy Weather" Hits Jackpot

By PETER SUSKIND

New York has taken "Stormy Weather" to its arms like a baby.

Fats Waller and Ada Brown had their moments, too, and we'd of liked to seen more of the inimitable fat man. Babe Wallace, who portrays the rather heelish producer, Chick Bailey, gave every indication that he would make a first-rate actor on the silver screen. Dooley Wilson essays the role of Bill's buddy and doesn't sing for some unaccountable reason.

The Dunham Dancers, led by the peerless Katherine Dunham, were exquisite in their too-brief execution whose scenic efforts were a sight to behold.

The Tramp band, Zutty Singleton, Mae Johnson, Ernest Whitman, Flournoy Miller and others are also seen. The handsome dancing boys and a line of sprightly, well-drilled chorus girls execute some snappy routines which are indicative of long, tedious hours of preparation.

All in all, "Stormy Weather," a joyous gathering of sepia stars, is excellent entertainment, and calculated to chase the war blues away.

without mincing words, it's a hit. Critics, both white and colored, agree that the Twentieth Century-Fox musical hits the nail on the head with a boom.

Some have cheered the show with reservations; others have gone all out for what they call "the greatest musical ever to come out of Hollywood." Whatever the minor differences of opinion, there is general and over-all acceptance of the fact that "Stormy Weather" presents a super conglomaration of first rate talent giving forthwith its best.

Look at the cast: Lena Horne, Fats Waller, Bill Robinson, the Nicholas Brothers, Ada Brown, Dooley Wilson, Babe Wallace, Ernest Whitman, Zutty Singleton, Mae E. Singleton, Flournoy Miller, Johnnie Lee, Cab Calloway and his orchestra, Katherine Dunham and her dance troupe and the Tramp Band. With or without a story, a setting, a Hollywood touch, that lineup is dynamite.

JUL 31 1943

However, Hollywood has given them a story, a setting and a touch. Therein lies the weakness. The story is supposed to center about the life, times and career of Bill Robinson, commencing directly after the first World War and depicting the gradual development of various music forms for which Negroes are almost totally responsible.

But along the way something happens to the story. You lose track of it, and very often, don't give a hoot whether or not there are any more references to it. As presented, the meagre theme is spasmodic, inaccurate and ofttimes entirely unbelievable.

Primarily, the romantic interludes are a farce. There is absolutely nothing heart rending about Lena Horne looking moon-eyed at Bill Robinson and you almost shout where she decides to walk out of his life and pursue a career.

But, as I said, these weaknesses are minor ones in the face of the picture's outstanding merits. The success of the show is even more remarkable when you realize that its basic theme is almost nil. How many other times in Hollywood's history of turning out musicals have there been instances of solid hits growing out of the weeds of a badly woven, puerile story? Very few.

Cast Comes Through Despite Weak Story

On the heavily laden credit side of the ledger, there is Luscious Lena, acting better, singing better and looking more breath-taking than in any of her other screen appearances. A couple of white neighbors of mine in the theatre gasped every time there was a close-up of the girl, and as the woman remarked as the picture faded out: "There was only one thing wrong with that picture. There wasn't enough of it."

Lena hits her all time peak with her singing of the title song in a production number that is as spectacular as any other seen on the screen.

Then there are the Nicholas Brothers, really finished artists in this show. No other dance team has shown suc marked progress as the Nicholas Brothers. They have absorbed th beest of the Astaires and the Drapers and then added something distinct and individual.

JUL 31 1943

Fats Waller, singing "Ain't Misbehavin'" can almost be described as "cute." In his support of blues singer Ada Brown, he is terrific. Ada, incidentally proves conclusively that the present crop of glamour songstresses can't touch the old barrel house blues the way she can.

Cab Calloway in a zoot suit number, covers a great deal of territory. They have given him full sway and he comes through as one of the ace Negro showman of this generation. Cab appears to be utterly un-selfconscious and spontaneous.

The veteran showman Flournoy Miller teaming up with comedian Johnnie Lee presents a hilarious act—the old unfinished dialogue routine. This act smacks clean of the best in old time vaudeville, and is effective as ever before.

Katherine Dunham adds a cultural note to the picture. Both she and her troupe are superb. They take part in the Stormy Weather production number.

Then there is a fanciful little outfit that calls itself the Tramp Band, giving out with typically Negroid rhythms.

Last, the old master Bill Robinson, does a dance on a series of drums that to many, is far superior to his famous step routine. Bill won't ever receive the Academy Award for outstanding acting, but there is no doubt that he is still boss man in his department.

"Stormy Weather" will undoubtedly become a measuring rod for future efforts of Hollywood. The next time they undertake an all-colored musical it won't be all-colored in the strict sense of the word. Many have pointed out the fact that there should have been white faces somewhere in "Stormy Weather."

JUL 31 1943

It has been observed that it is quite unlikely that a night club such as the one in the picture would be void of white customers. "Especially with that all-star lineup," as one critic stated.

Film Front

by DAVID PLATT

The Worker
New York, N. Y.

JUL 25 1943

The Red Army will soon be hearing Benny Goodman's recording of "Lady Be Good" and "Body and Soul," Kenneth Spencer's "Water Boy," Georgia Gibbs' "Shush Shush Babie," Duke Ellington's "Blue Bells of Harlem," Golden Gate Quartette's "Gospel Train" and "Stalin Wasn't Stallin'," Wynn Murray's "Begin the Beguine." . . . All recordings sponsored by the National Council of American-Soviet Friendship.

JUL 25 1943

Frances Farmer has fully recovered . . . she is expected in New York shortly to play the lead in the Clifford Odet's version of Franz Werfel's "Jacobowsky and the Colonel" which Jed Harris is producing. . . . Twentieth Century has just acquired the screen rights to Wendell Willkie's best-seller "One World." . . . Not surprising considering that Willkie is Chairman of the Board of Directors of 20th . . . the book has passed the 1,600,000 mark. . . . Willkie will probably serve as technical advisor on the production and may appear in the foreword explaining why he wrote the book . . . the reported purchase price is $250,000. . . .

JUL 25 1943

"The General Fights Again" is the name of the movie biography based on the life and adventures of General Henri Giraud, with which Ben Marden, night club impressario will make his debut as a film producer. . . . Will it be a good picture? . . . Considering that the author of the script is G. Ward Price, ex-London Daily Mail correspondent, whom Hitler once called "the best friend the Third Reich ever had in England" (Winchell), the answer is hardly.

JUL 25 1943

Lena Horne's fan mail has skyrocketed to 2,000 letters a month. . . . According to the Los Angeles Evening Herald and Express Lena is "one of the most popular pin-up girls for the men in service, both Black and white." . . . In her newest movie "Broadway Rhythm," she does a hot number entitled "Solid Potato Salad" accompanied by Hazel Scott . . . also in a coming Red Skelton picture she sings "Walls of Jericho" with Hazel at the piano. . . . Lena, we're rooting for you!

JUL 25 1943

According to Billy Rowe of the Pittsburgh Courier, the OWI suppressed a "very biting cartoon" contributed by one of its artists on the Detroit riot and the surge of racism flooding the country. . . . The American Theatre Wing gets 90 per cent of the profits of "Stage Door Canteen." . . . Sol Lesser, producer of the movie gets the other 10 per cent. . . . Shall we let him keep it? . . . Duke Ellington is setting Aesop's Fables to music for a coming Broadway show. . . . More than one thousand actors and actresses on Broadway including 300 members of the casts of 24 current shows have signed the petition of Actors Cues, theatrical daily, endorsing Mission to Moscow and denouncing the "unfounded attacks and ill-considered criticism of this film by subversive, irresponsible or uninformed groups." . . . Practically the entire chorus of "Ziegfeld Follies" signed it. . . . Each one a hand-picked beauty. . . .

JUL 25 1943

Since the opening of the movie "Stage Door Canteen," canteens all over the country have been flooded with offers to work there without pay . . . previously almost every canteen had a serious employment problem. . . . Screen-writer John Bright who authored "Brooklyn USA," a progressive play, has written another one called "Over Here" dealing with Mexican minorities in the United States. . . . Bright can be depended upon to do justice to this timely theme. . . . Lee Shubert is already negotiating for the rights and Elia Kazan may direct it. . . .

Mexican films are attracting large Spanish-speaking audiences at the Belmont in New York. . . . Attention Gilbert Josephson! . . . How about showing the Mexican film "Soy Puro Mejicano" which we understand has a strong anti-fascist theme and points out the importance of inter-American unity? . . . Slavko Vorkapich, filmdom's No. 1 montage expert is in New York producing a series of shorts on the war for Pathe News. . . . Last week Herman Shumlin asked Warner Brother to buy the screen rights to Howard Fast's "Citizen Tom Paine" for him to direct. . . . Will Michael Curtiz, who did such a swell job on Mission to Moscow please ask his boss to buy the rights to Ilya Ehrenburg's "Fall of Paris"? . . . it's a natural for the movies. . . . RKO's "This is Russia" which was changed to "Revenge" has been changed again to "One Hour of Glory" . . . wanna bet it will be changed back to "This is Russia"? . . . MGM's "Russia" resumed production a few days ago . . . it's now called "Song of Russia" . . . the previous title was considered "not a big enough name for the picture. It's too cold." . . . "Song of Russia" is warmer . . . But don't get me wrong, I love MGM.

Sidney Skolsky the movie columnist, the other day called Howard Fast's "Citizen Tom Paine" the book of the week. . . . Louella Parsons' autobiography is called "The Gay Illiterate" . . . the second word doesn't seem to fit. . . . Hearst newspapers are plugging "Victory Through Air Power" in both editorial and news columns. . . . Hearst agrees with Buck Lyons de Seversky Rogers that Japan is the main enemy.

Film Front received $28.00 in the first ten days of the fund drive competition . . . that's a pretty fair start . . . but it's only a drop in the bucket compared to the kind of dough we would like to see shelled out for a fighting newspaper . . . who'll make it $1,000 by next week? . . .

From N.C. To Hollywood In No Time And Spot In Films

Chicago Defender
Chicago, Illinois

HOLLYWOOD, Calif.—(ANP)—Ruby Greene, when a cute little wide-eyed kid down in Kinston, N. C., never dreamed she'd become the bride of a U. S. naval officer and be right in the thick of things when a war started. She might have dreamed about being a movie actress—most feminine youngsters have such dreams—but she didn't believe they'd ever come true.

Yet that's what has happened to date, to Ruby, who is now Mrs. Tilmon Golden.

To tell the story backward, Ruby Golden, who has been studio cook for Lum and Abner during the filming of their latest picture, "Dollar a Year Man," has been cast for a speaking role in their next picture. That's definite. It came about like this:

The colorful ceremonies took place on the historic Cambridge commons, where Washington took command of the army, before a gathering of civilians, friends, and relatives of the graduates, who had traveled great distances in many instances to attend the graduation.

After the review, the student chaplains paraded to Sanders theatre for the balance of the graduation program.

The 22 chaplains, who were among the group to receive their diplomas and commissions are as follows with home cities, and denominations: F. I. Austin, Harper's Ferry, W. Va., Baptist; Frederick D. Bradford, Xenia, Ohio; Julius T. Brown, Miami, Baptist; Henry C. Bunton, Little Rock, C.M.E.; Theodore S. Clements, Babylon, Long Island, N. Y., Methodist; John W. Downs.

71-1943

Fats All Set For Film Role

Daily World
Atlanta, Georgia

JUN 21 1943

Quite the debonair man-about-town, "Fats" Waller gets all dressed up for this scene in the forthcoming 20th Century Fox film, "Stormy Weather". The frog-voiced Waller with the dancing piano fingers, plays the part of a top bandleader in the film, a part which he has played these many years, in dance halls, on Victor records and over radio.—(ANP Photo)

Lauds New Effort Film Industry Is Making For Negro

Courier
Pittsburgh, Pa.

By BILLY ROWE
(Theatrical Editor)

JUL 10 1943

NEW YORK, July 8—Disregarding "Cabin in the Sky," the all-colored musical fantasy and "Dixie," the new musical starring Bing Crosby, Walter White, executive secretary of the NAACP, expressed the belief that the film city has beegun to keep its promise as to a better presentation of the Negro in the movies. With another trip to the coast on his agenda in answer to invitations from major studio executives, Mr. White reviewed the situation up to now which is by and large the outcome of a meeting sponsored by Col. Darryl Zanuck and the motion picture industry for him and Wendell Willkie last year. Satisfied with the results to date, the association's executive secretary said that he believes that Hollywood is ready to correct the misinformation about the race by avoiding the stereotyped roles of the past and broadening the treatment of Negroes.

JUL 10 1943

STEPPING UP

Drawing his conclusion from recently released pictures in which Negro artists were given a fair shake and woven into the pictures as part of the plot, Mr. White lauded each studio for this new slant. Taking the role by Ben Carter in "Crash Dive," he pointed out what part the films could play in the presentation of the race in a correct light. Playing a messman in the Navy, Carter performs a heroic deed along with Tyrone Power and Dana Andrews, stars of the opus. In so doing he wins the sympathetic understanding that is the due of any member of a democratic society.

JUL 10 1943

THERE ARE OTHERS

Other piceures cited for the treatment of the race were "Casablanca," with Dooley Wilson, "Bataan," with Kenneth Spencer; "The Meanest Man in the World," with "Rochester," and the soon to be released "Sahara," with Rex Ingram in a leading role.

In these films the expression was given, not as master and servant, but more that of friends between whom there are mutual respect and understanding.

Commenting in "Tennessee Johnson," on which Metro spent several thousand dollars to make it acceptable to those who were against it, and about the new picturization ideas on the part of Walt Disney studios, M. White stated that a great deal had been done by the studios, and that a great deal more was forthcoming.

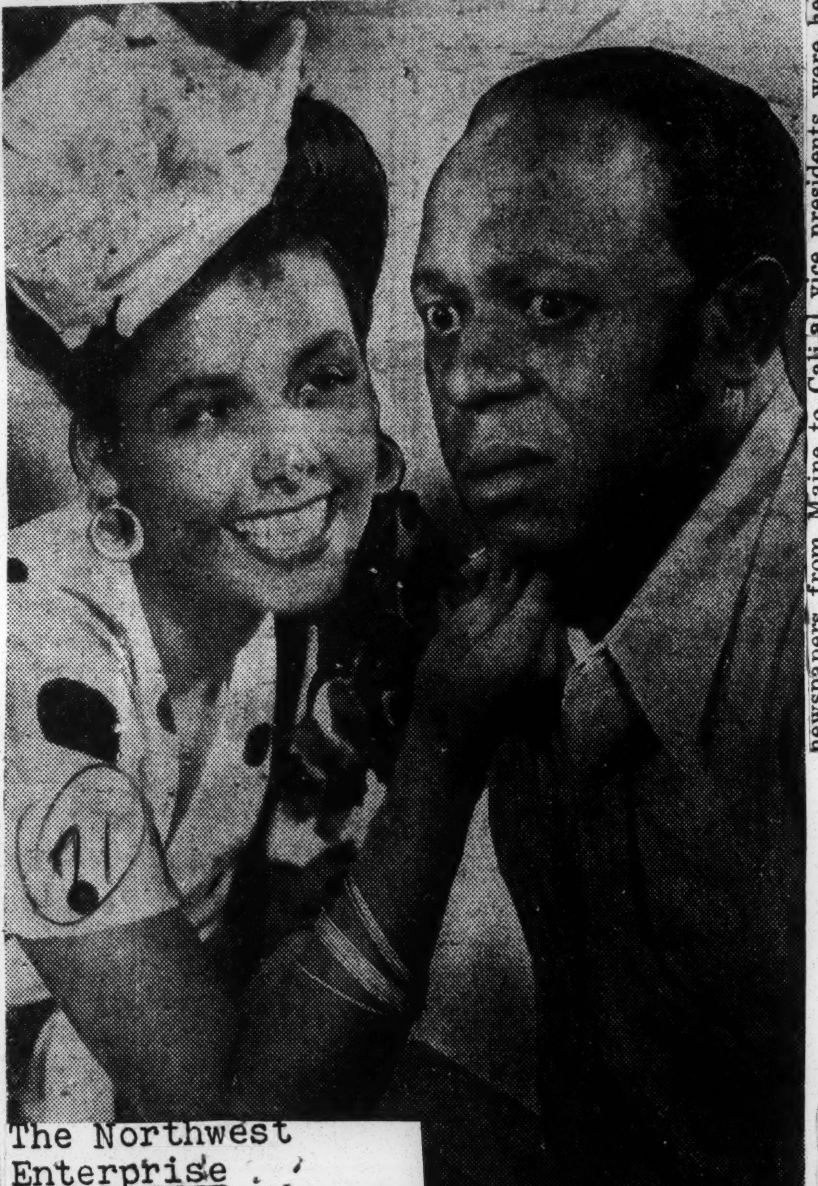
JUL 10 1943

WHAT TO DO

Feeling that the Negro himself could contribute much towards the new progress emanating from the city of believable make believe, he added that one of the most important elements in this direction is that in playing roles our artists must stick to playing roles with dignity and sincerity and get away from clowning and mugging before the camera.

The film industry, like all other agencies of propaganda, has an important job to do and must work as hard towards selling democracy to the world as the men of all races, creeds and colors are fighting to preserve it throughout the world. The Negro must realize that fact and treat him as such. To that end this department is dedicated and as such will follow the lead of Walter White in his well-planned campaign to get American recognition in the world of the theatre covering stage, screen and radio.

used



The Northwest
Enterprise
Seattle, Washington

Eddie (Rochester) Anderson and Lena Horne in scene for "Cabin in the Sky" now at 5th Avenue.

Galaxy Of Stars Excel In Tuneful 'Cabin In The Sky'

MAY 9 1943

Boasting a galaxy of stars, M-G-M's film version of the famed Broadway musical, "Cabin in the Sky" comes to the screen of the 5th Avenue Theatre.

Once again scoring in the role she created on the New York stage, Ethel Waters, as the faithful and loving Petunia, struggles to save the soul of her well-meaning but weak-willed husband Little Joe, played by Eddie (Rochester) Anderson. Kenneth Spencer, noted concert singer, portrays a "General" of the forces of good who battles for her against the forces of evil represented by Lucifer, Jr., Rez Ingram.

Lucifer tries to achieve Little Joe's downfall by throwing temptation in his path in the person of glamorous Lena Horne, newest Hollywood singing sensation. But Petunia's love and faith is stronger, and with the aid of the forces of good, Little Joe is saved.

Lilting Melodies

You'll love Ethel Waters as she sings the lilting tunes, "Happiness Is Just a Thing Called Joe," "Cabin in the Sky" and "Taking a Chance on Love." Lena Horne thrills when she sings "Honey in the Honeyocmb." Rochester and Miss Horne sing the mirthful "Consequences" in duet.

Others in the cast are Louis Armstrong of the hot trumpet, the comedy teams of Moke and Poke and Buck and Bubbles.

Vincent Minnelli's deft direction brings out its simple charm and Producter Arthur Freed has provided elaborate costumes and settings.

Washington Tribune
Washington, D. C.

JUL 10 1943

"Cabin in the Sky" Cited by Publishers as Type of Roles Negroes are Given on Screen

(By Staff Correspondent)

LOUISVILLE, Ky.—With more than 50 delegates, representing newspapers from Maine to California, the fourth annual conference of the Negro Newspaper Publishers Association closed here Saturday night after the most successful meeting ever held.

The conference opened Friday morning when William O. Walker, president, opened the sessions. The reports from regional vice presidents were heard at this session. The regional heads were Mrs. Robert L. Vann, C. A. Scott, Louis E. Martin and C. C. DeJoie. The delegates were the guests of the Louisville Defender, Frank L. Stahley, editor, at breakfast, before the beginning of this session.

Miss Ollie Piggs, Chicago Bee, member of the executive committee

tee, presided over the Friday luncheon session. President Walker made his annual address at this session. He called upon the delegates to gird themselves for the greatest battle the Negro press has had to face. He told them that the Negro newspapers had a big part to play in the winning of the war and a still greater job after the war. He reported gains in the work of the association and asked all to work the harder to build the organization.

The dinner meeting was held in the dining room of the Brock building at 6:30 p.m. with C. A. Franklin, Kansas City Call, presiding. Leon A. Link, (white) War Production Board, told the delegates about the priorities and other facts about his board that had to do with newspapers.

The Friday sessions ended with the afternoon meeting that was held jointly with the Negro Business League. This session was held in the auditorium of the Beecher Terrace and was used as a welcome session for both groups. Mayor W. W. Wyatt welcomed the delegates and told them of the fine spirit that existed among the races in the Kentucky metropolis.

Dr. J. E. Walker, head of the Negro Business League made a fine impression upon his hearers.

The Saturday morning session was presided over by C. A. Scott, Atlanta World. This session had to do with advertising. Speakers were D. Arnett Murphy, Afro-American; Dowdal H. Davis, Kansas City Call; William G. Black, Interstate United Newspapers, Inc.; Thomas J. Davis, Thomas J. Davis Associates, Cleveland, Ohio; John West, (white) Courier Journal, Louisville, Ky.

The Saturday luncheon session was presided over by Frank Stanley. The association was the guest of the Courier Journal and was addressed by John Hoagland, promotion manager, Courier Journal. He told his audience that another 20 years would find a great change in conditions which now exist between groups. "The Negro newspapers along with the liberal white ones have done a grand job toward making the world better and 20 more years will see the seeds of this work blossom into a bountiful harvest," said Hoagland.

The afternoon session discussed the question of draft replacements. Howard H. Murphy led a discussion as to how the papers could deal with the issue. It developed that each question was a local one and would have to be dealt with by the individual papers. It was also brought out that certain southern newspapers are being discriminated against when certain articles appear that are not favorable to the white people of the community. A committee was appointed to confer with selective service officials to protest such arbitrary action. C. A. Scott, Atlanta, related several instances where there had been discrimination and asked that Negroes be placed on draft boards throughout the south.

"The attitude of Hollywood was firmly put by Leon Washington, Los Angeles Sentinel. He told the conference that Hollywood is definitely antagonistic to Negro newspapers and feel that they have no right to change their policy toward the newspapers or toward actors. "The film companies do not intend to change their policy toward hiring Negroes in any role but comic. "Cabin in the Sky" and the other pictures that have recently been released are examples to prove this," said Washington. He also told the conference that one of two newspapers had made it harder to deal with Hollywood due to the fact they had seemingly okeyed the action by praising a gesture on the part of the moving picture industry. A resolution definitely resented its attitude toward Negro actors and that a change of policy had to be made.

A radio program over a local station was held at 3:30 p.m. The program depicted the part that the Negro newspapers are playing in the life of America. The program was arranged by Frank Stanley, John Sengestacke, Myles Moss Kendricks, and Roy Wilkins. Other speakers who appeared on the program were Carter Wesley, Houston Informer; Luther White, Ohio State News, and C. A. Franklin, Kansas City Call.

The election of officers was held Saturday afternoon. William O. Walker, having been president for three years, was not a candidate for reelection. John Sengestacke, Chicago Defender, was elected president; Howard Murphy, secretary-treasurer; Alexander Barnes, Washington Tribune, eastern vice-president; C. A. Scott, Atlanta Daily World, southern vice president; Frank Stanley, Louisville Defender, central vice president; C. A. Franklin, Kansas City Call, western vice president. Carter Wesley, Miss Ollie Diggs and William O. Walker were elected to the executive committee.

Among the visitors who spoke to the association were Theodore R. Poston, War Information; Truman Gibson, civilian aide, War Department; Homer Phillips, Royal Crown Cola and Old Gold Cigarettes, and William Smith, Pepsi Cola.

JUL 10 1943

The Daily Worker
New York, N. Y.

The North American Newspaper Alliance, the New York Times and the New York Daily News which spread the phony fifth column rumor that Stalin had banned "Mission to Moscow" will no doubt be interested in the United Press dispatch received yesterday from Moscow that the Davies film will be shown in all of Moscow's movie theatres starting TODAY . . . when a lie boomerangs as this one did smack in the teeth of the irresponsible editors who nursed it, it hurts . . . the New York neighborhood houses will get "Mission" on Aug. 5. . . .

Columbia's "Sahara" whcih John Howard Lawson adapted to the screen features Rex Ingram as a patriotic Sudanese soldier. . . it is one of the finest roles yet given to a Negro . . . but Columbia's coming musical "Jam Session" which entered production during the fifth column incitements against Negroes in Detroit, Beaumont and elsewhere is a case of Jim Crow at its worst, a case of appeasing the Axis. . . . Columbia hired Charlie Barnet's band which includes several Negro artists, for a couple of scenes in "Jam Session" . . . apparently taken in by emboldened Axis-inspired anti-Negro propaganda, Columbia back-tracked, refused to permit Negro musicians to appear in the picture together with the white members of the band . . . the public, the producers hemmed and hawed, would not stand for mixing the races at this time . . . they insulted the band, the public, the flag by substituting white musicians for Peanuts Holland, Trummie Young, Howard McGee and Al Killian. . . And worst of all, Charlie Barnet let them get away with it . . . he didn't put up any kind of a battle against this shameful act of discrimination.

JUL 27 1943

But according to Billy Rowe of the Pittsburgh Courier when a movie company tried a similar stunt on Gene Krupa who is currently being given the business by the tabloids, Krupa "hit the ceiling, rushed his manager in and refused to do the scene if Roy Eldridge his Negro star was shown as anything but a part of the band." . . . And to make certain that Eldridge's part would not be cut out of the picture when it reached the South, Krupa placed him right in the center of the band and gave him a solo to play. . . . Krupa stood his ground and won his point. . . . Barnet gave in and lost a round to Jim Crow . . . there's a lesson in this for everyone. . .

JUL 27 1943

Twentieth Century has expressed an interest in the new Political Cabaret opening soon at Labor Stage, New York, under the direction of Lewis Allan . . . the New York Film Critics are planning to award a special citation to the metropolitan theatre that makes the best showing in the third war loan drive Sept. 9 to 20 . . . the critics, your columnist among them, met a few days ago with the War Activities Committee of the motion picture industry to discuss the proposed award. . . . Sam Goldwyn has been asked to rush a print of the Red Army film "The North Star" to the American Embassy in Moscow at the earliest possible moment for showing to high Soviet officials. . . . Wendell Willkie's "One World" will be produced in eight foreign languages . . . German, Italian, Russian, Chinese, French, Turkish, Arabic and Spanish. . . .

JUL 27 1943

Elsa Maxwell ripped into "For Whom the Bell Tolls" in last Saturday's Post . . . it should have been called "Whitewash in Technicolor," she protested . . . "these broken-down, drunken, unproud, unappetizing people gathered in this guerrilla band were so un-Spanish and so unappealing and so un-attractive when you know that the merest peasant in Spain has the manners, dignity, fire and pride of a king" . . . which coincides 100 per cent with our feelings about the picture. . . . "For Whom the Bell Tolls" "tolls its own death knell," remarked the well-known social arbiter and columnist. . .

JUL 27 1943

Warners are trying to get Hazel Scott for a role in "Life of George Gershwin." . . . "Men of Two Worlds," a British movie now in production will honor the great African Negro conductor and musician, Rudolph Dunbar . . . the high point of the film is Dunbar's history-making appearance as conductor of the London Philharmonic. . . . Since it was discovered that the beautiful Acquanetta is a West Indian Negro girl, she is getting the works in Hollywood . . . first they cast her as an ape in "Captive Wild Women" . . . now they're burying her alive in "The Mummy Returns." . . . Universal has a second Lena Horne on its hands but hesitates to build up a Negro star. . . .

Last week we mentioned that the Editor of Film Daily was having terrific arguments with everyone in the film business about "Mission to Moscow" and that one day he spent a whole afternoon at the Algonquin telling his very definite views on how good it is . . . the item was garbled by gremlins in the composing room . . . it should have read "an assistant editor of Film Daily." . . . Anyhow a day or two after the column appeared, we received a friendly note from Chet Bahn, the editor of Film Daily pointing out our mistake. . . . "I'm afraid that you were speaking with someone else," he said, "but inasmuch as you seem to be interested in what the editor of the Film Daily thinks about the picture, may I suggest you scan the enclosed review." Bahn's review of "Mission" was one of the most glowing tributes to the film we have seen in print. . . . "Mission," he wrote, is a "vital, compelling and dynamic enactment of the history of our time" . . . it is "box office because it centers the spotlight upon what, to a majority of Americans, certainly has been the unknown quantity in the United Nations equation and goes as far perhaps as the screen can go to to make the Soviet Union, its leaders, its policy and its accomplishments understandable." . . . Thanks Chet Bahn for putting us straight. . . .

A word on the competition in the Daily finance drive . . . if you're having a party for the Daily this Saturday or Sunday night, I'll be glad to come down and make a collection speech if you'll guarantee to credit the receipts to the column . . . to date the total is $30. . . .

Journal and Guide
Norfolk, Virginia

Hattie McDaniel

Steals Scenes Again

HOLLYWOOD, Cal. —(ANP). When John Cromwell, director of Selznick's "Since You Went Away," came to Hattie McDaniel last week at the end of a camera shot, with a serious look on his face, the noted colored star became a bit worried. The uneasiness increased when he said in a tone of reprimand: "Well, Hattie, I see you're at your old tricks again."

Thoroughly puzzled now, Miss McDaniel hurriedly asked "What do you mean? What have I done? Anything wrong with any action or dialogue in that last shot?" "No, I mean you're up to your old tricks of stealing scenes again. You must be planning to carry off another Academy award this year, he said and then broke into a big laugh.

Hattie breathed a sigh of relief, and everybody was as happy and smiling as usual. What he meant was that during the several weeks the new feature has been in production the genial celebrity has been running strong competition with the white stars heading the cast.